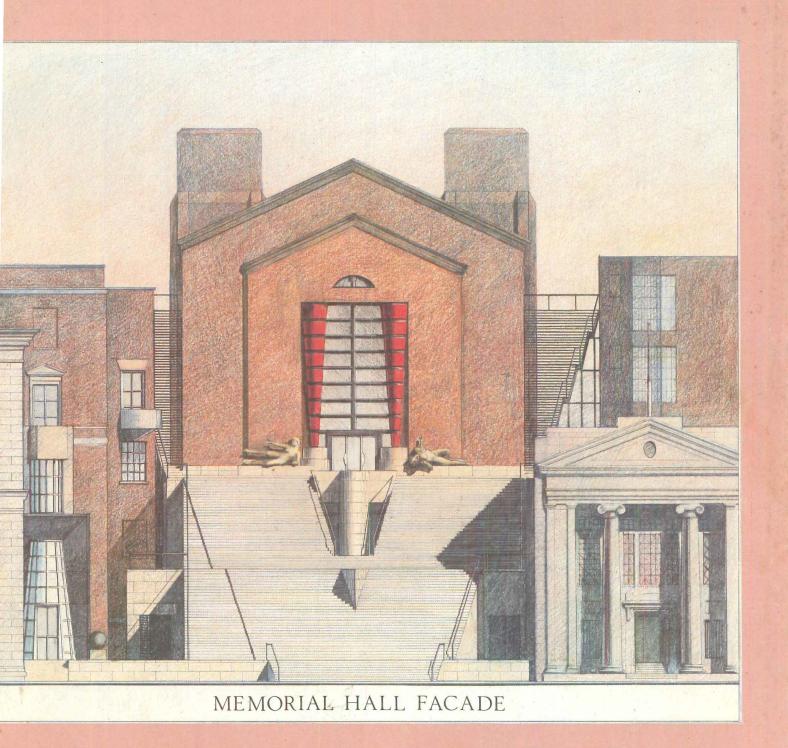
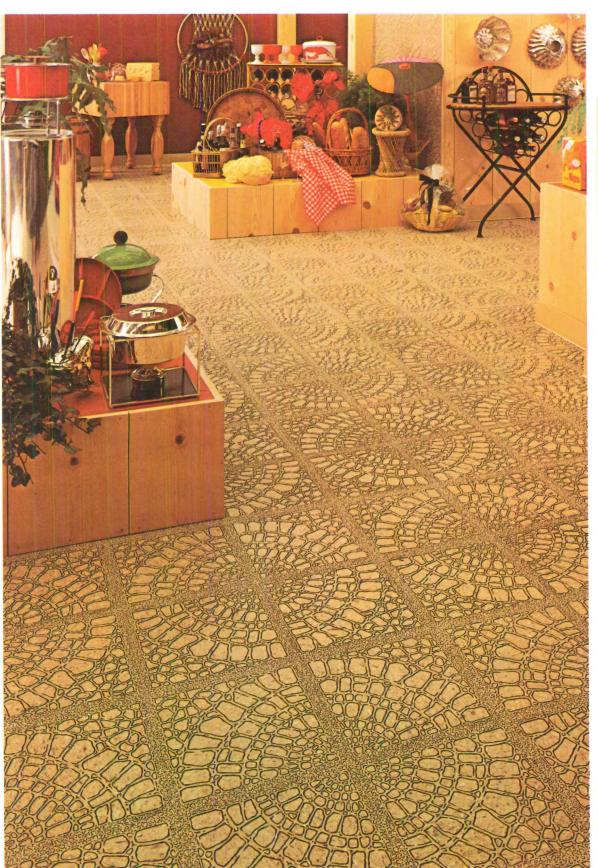
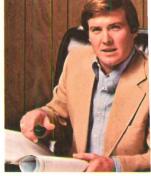
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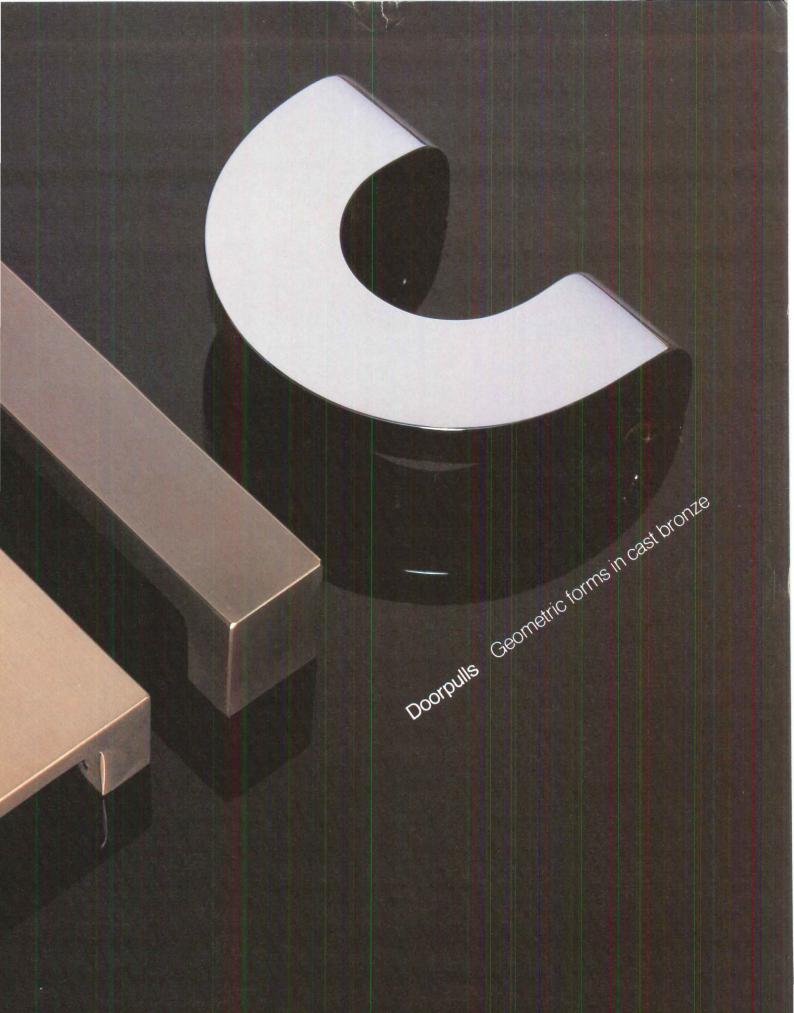
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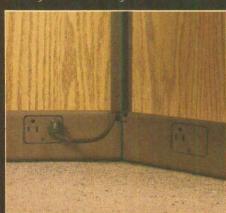
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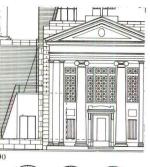
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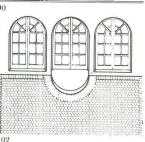
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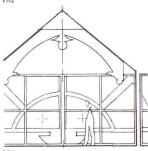
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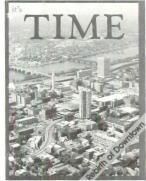
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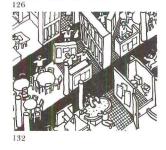
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One hundred fifty years of Thonet: 1830/1980



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Beigen Oder Brechen



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Produced in 1836, this Empire/Biedermeier style chair was made of molded plywood. Thonet had discovered, in 1830, that he could create furniture parts by saturating veneer strips with warm glue and then shaping and cooling the sections in molds. The assembled chair was more durable and more affordable than its solid wood predecessor.





It was one hundred and fifty years ago that Michael Thonet, a German cabinet maker, began to experiment with new ways of making furniture. The processes he invented, and the designs which grew out of them, brought furniture-making from the workshop to the factory, without destroying the spirit of craftsmanship. The Thonet tradition of joining technology and craft to produce great designs inspires the work we do today. This is the first in a series of capsule histories which highlight the extraordinary accomplishments of Michael Thonet and the firm he founded.

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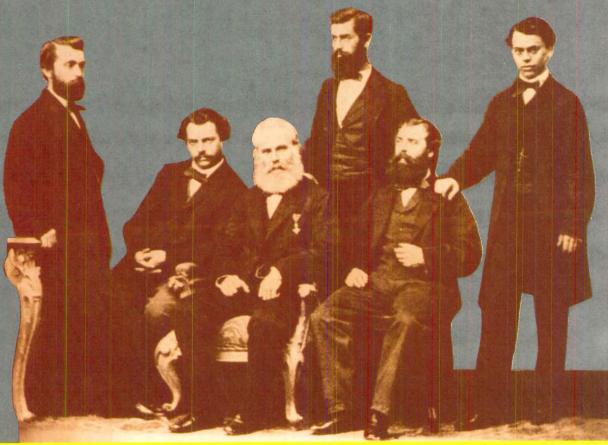
To salute the 150th anniversary of Thonet, we are reproducing this and the four capsule histories which will follow as a poster. For a free copy, write us.

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The now classic Café
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were used in a commercial application.

Michael Thonet (seated center) and his five sons, the Gebrüder Thonet.

Michael Thonet (1796-1871) Franz (1820-1898) Michael (1824-1902) August (1829-1910) Joseph (1830-1887) Jakob (1841-1929)



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Progressive Architecture 1:80

A view of the 1980s

anuary 1980

The approach of a new decde is inevitably a time to consider the long-term view of our world, in particular he world of architecture hat is the concern of P/A.

This year, as we planned our editorial program for the coming year, we at P/A were encouraged to look farther ahead, to try to identify the factors that would shape architectural practice and architectural design during the 1980s.

Resources

In the 1980s, the resources at the disposal of modern man will be the subject of fundamental reappraisal. After decades of building a society on the basis of cheap fuels and abundant materials, we are going to have to learn to run lean. Through prudent choices, efficient operation, and inspired design, in the broadest sense of that word, our society can afford a good life for all—one relying more on aesthetic and social satisfaction and less on material wealth, with community assets offsetting drains on private purchasing power. **Energy** considerations, beyond any doubt, will have a greater impact on architectural design in the 1980s than any other factor. Collectors, controls, and insulation are only a beginning. Shapes and siting of buildings are going to respond more to climate and orientation. We will no longer depend so totally on artificial systems of lighting, heating, and cooling, and these will be designed to reduce energy demands substantially. Planning policies will have to be redirected to reduce energy consumption in both buildings and transportation.

Re-use of old buildings has grown far beyond the preservation movement that spawned it. All existing structures are now viewed as assets that can be reclaimed. Increasingly, re-use will be a part of incremental urban

planning strategies.

Life-cycle cost will be the measure of building economy, which will have to be controlled judiciously during the next decade. The prudent clients we are likely to encounter will be cognizant of the maintenance and operating economies of durable materials and equipment. Tax revisions may help to end the cheap-construction-quick-profit syndrome.

Materials and techniques

The options available in the 1980s will not change radically, but architects are going to be taking a more pragmatic, broad-minded approach in choosing among them.

More efficient use of high-technology materials is going to be made possible by more advanced manufacturing methods and computer calculations. There will be continued refinement of lightweight, thermally efficient panel systems, for instance, and air-supported structures; there will be renewed interest in the drama of structural audacity—as in last year's winner of the P/A First Award, the Ruck-a-Chucky Bridge. New

high-performance varieties of materials will be accepted for use in building, and tra-ditional materials will be fabricated into technologically more advanced components. Everyday materials and off-the-shelf components will be increasingly evident. Such materials as corrugated metal, concrete block, textured plywood, and lumberyard millwork—sported by the avant-garde of the 1960s and imposed by economic constraints in the 1970s—will become more thoroughly assimilated into the design vocabulary of the 1980s. Paint will be used more imaginatively, without the inhibitions of past decades, to lend interest to commonplace materials.

Natural materials are likely to be the subjects of renewed interest among designers as the economic balance shifts to make synthetic materials more expensive. Materials such as stone, wood, and natural fibers will also fit changing design preferences and concerns

about maintenance cost.

Appropriate technology will be sought out for each situation—particularly in less industrialized areas of the world—as blind faith in technology subsides. American architects have begun urging clients at home and abroad to give fair consideration to traditional design and building approaches.

Regulations

The protection of individual rights and the conservation of land and resources will be the objectives of ever tighter controls over development in the 1980s. While Federal controls may be simplified in some areas, localities will most probably regulate their own development more deliberately

More stringent design codes are likely regarding such matters as access for the handicapped, for instance, and safety of occupants. Responsible architects and clients will look beyond the provision of required hardware, considering buildings and sites from the point of view of comfort and comprehensibil-

ity for all who use them.

Environmental restrictions aimed at reducing air and water pollution will remain strong, notwithstanding a few rollbacks to ease the energy crunch. The public shares the concern of environmentalists over the spread of asphalt across so much of our land, and sprawl development is likely to be curtailed. Tax policies will eventually be revised to conserve productive farmland.

Zoning for positive public objectives will continue to replace the older concept of zoning as a mere set of limitations. More cities will, for instance, offer economic incentives for the inclusion of shops, covered arcades, recreation facilities, and apartments in commercial structures. Codes will encourage new residential construction with the qualities of

traditional neighborhoods. Experience is showing some of the risks of zoning incentives, and their future depends on how wisely these strategies are used in the near future.

Public needs

What gets built in the 1980s will be determined, as it always is, by what our society needs—or, more accurately, what needs will be backed by the necessary funds.

Shifts in family life will strongly influence building demand in the 1980s. A surge of young adults, products of a previous baby boom, is now creating a demand for great numbers of one- and two-person units. The tendency of these young people to postpone parenthood and have few children, along with the continued increase in numbers of independent elderly, will sustain an unprecedented demand for smaller dwelling units-convenient to shopping, working places, and leisure-time attractions for adults. The urban frontier offers some of the most promising territory for development to meet the needs of the 1980s. That is, the tracts in and around our cities that used to be occupied by railroad yards, wharves, warehouses, and military bases—which are often well served by roads, transit, and utilities.

Mixed-use buildings—combining residential, office, and shopping facilities, for instance—will appeal increasingly to public officials, developers, and potential tenants. Favorable public response to major mixed-use complexes such as those in New York and Chicago will help to spread the concept. Mixed use is likely to gain favor in small communities, as well, where the old tradition of living over the store may still persist.

Community participation in the design of public facilities of all kinds will remain a familiar procedure. Many architects have become adept at gauging public opinion and presenting their design responses at meetings and through publications.

Professional practice

The adversities of the 1970s encouraged architectural professionals to look beyond customary commissions and traditional methods. **Marketing of professional services** has become not only respectable in recent years, but essential. Architects can no longer depend on previous work—or social connections—to get commissions. In the 1980s, marketing will do much to determine which firms flourish and how they work.

Participation in development, as investor, or contractor, or both, represents a promising area of opportunity for architects. John Portman has set a pattern for ambitious urban complexes only an architect could have proposed; other architects have pioneered in exploring the potentials of old urban buildings. In the 1980s, more architects will be sharing control of the dollars that go into their buildings—and carrying profits back to their traditionally capital-starved firms.

Overseas commissions are likely—despite current international difficulties—to remain a very important segment of U.S. architectural work. American architectural skills have won great respect in developing nations. Experience in the Middle East has made Americans more sensitive to the real needs—and pitfalls—to be encountered abroad.

A broader range of expertise will characterize firms of the 1980s. Today's architecture graduates are taking into practice a far broader educational background—from as-

tronautics to theology—than older genera tions. They will accelerate the tendency of firms to develop and market expertise in more areas of specialization.

Architectural research, an emerging activity during the 1970s, is likely to mature as a segment of practice in the 1980s. The value of user reaction studies, analysis of generic functional problems, and post-occupancy evaluation is established. Ways to fund research and feed results back into design may be worked out in this decade.

Computer technology is bound to play expanding roles in architecture, interior design and planning, as experience with computer accumulates and professionals educated in the computer age join firms. As computers are integrated into the actual design process during the 1980s, design decisions will represent a more rigorous comparison of options

Changing attitudes

Nothing shapes architecture more decisively than the attitudes of designers and their public, toward each other and toward architecture itself. The stage is set for some positive changes in the 1980s.

Public awareness of architecture has increased noticeably in recent years. More prominent coverage in the nonprofessional press is both a cause and a symptom.

More knowledgeable clients will be encountered in the 1980s, reflecting both public sophistication and increasing representation of people trained in architecture on the staffs of government agencies and corporations.

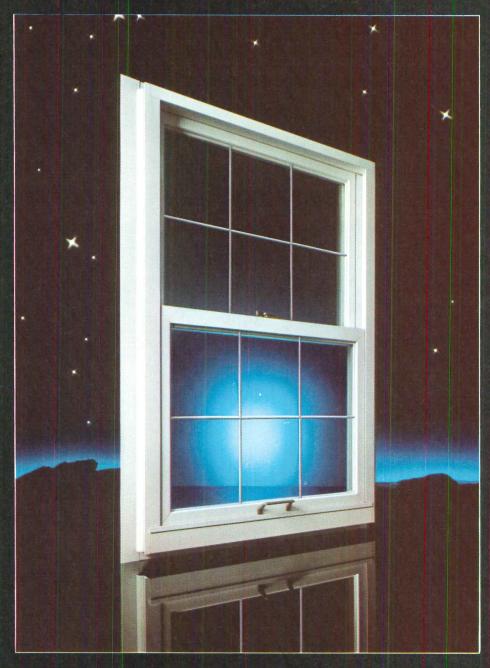
The youth of the 1960s is now moving into decision-making positions in architectural firms. Though they have made a truce with society, these people will never be as conformist as the preceding generation. We can expect more departures in working methods and design, encouraged by contemporaries in client organizations.

Pluralistic design attitudes will characterize the design output of the coming decade. There will be sustained study of—and respect for—architecture of other times and places. The relationship of buildings to the context will continue to get paramount attention, and the symbolic role of buildings will be more widely and knowledgeably considered. Many attitudes toward design will co-exist, but as the decade progresses we will be better able to evaluate both the contributions of Post-Modern concepts and the legacies of Modernism. Public concerns, such as energy conservation, will play important roles in generating a new design consensus.

These, then, are some of the factors we believe will determine the course of architecture over the next decade. Obviously, they will not operate independently, but interact in innumerable ways. The state of the economy can, of course, play a significant role—one that cannot be predicted now, except that energy, resources, and land will be more scarce. Barring economic collapse, demand is likely to support a moderate level of construction. New factors, too, are bound to arise, but we are confident that—from the vantage point of 1989—the factors enumerated here will be seen as among the most potent ones.

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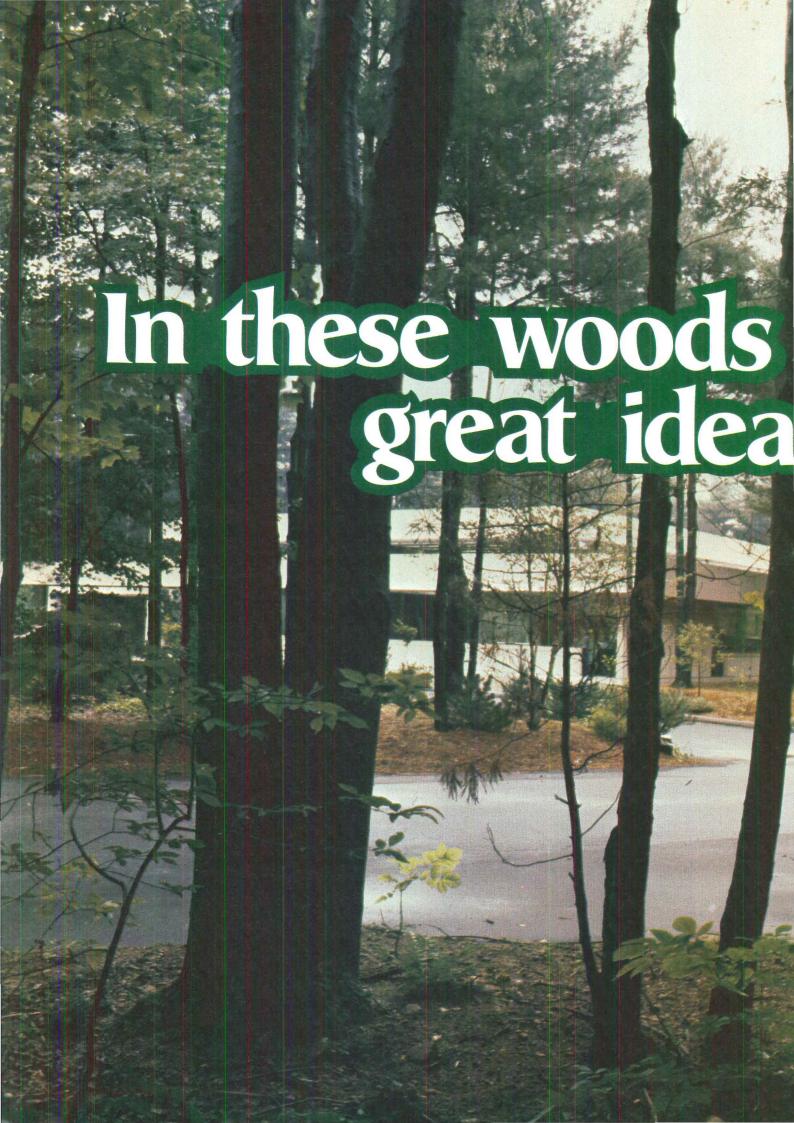
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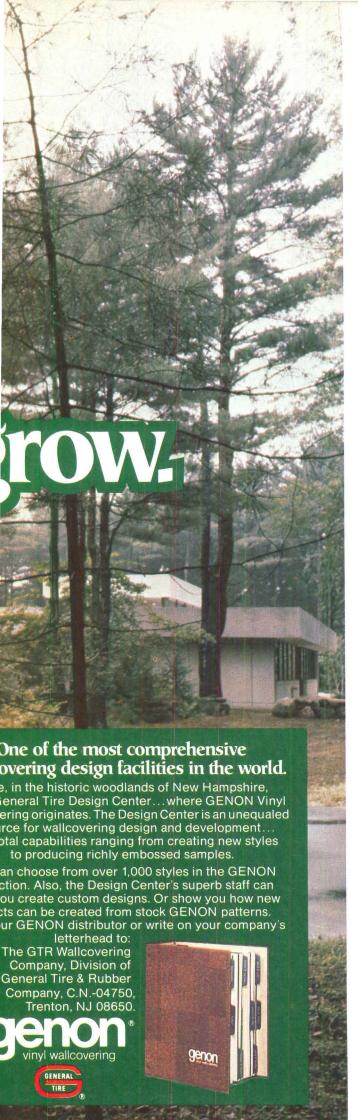
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Views

Mulling over Miami

Congratulations in recognizing that Miami Beach is finally on the verge of implementing several joint public-private development programs—despite the heavy burdens of an architectural and environmental legacy tainted by Lapidus-schooled architects and Manhattan-inspired condominium builders! (News report, Nov. 1979, p. 21)

However, our applause at your awakening is negated by our disappointment and chagrin after a look at your news report on "South Shore" redevelopment. It appears that you devoted excessive energy in obtaining your facts from the local press as opposed to direct sources. We are perturbed at your article which either incorrectly records the facts and/or ignores particular facets of the redevelopment program as if to suggest that they have been neglected. For purposes of properly informing the public, we offer these examples:

The Chicago Engineering Architectural firm of Lester B. Knight, Inc. is not part of the Master Developer team, as you report. Rather, they have been retained by the Agency and Developers to do the project's engineering.

The Agency's "Architectural Controls and Guidelines" does not replace the City's zoning requirements, but rather supplements it. Its concept is to expand conventional zoning practices to equip the Redevelopment Agency with the ability to insure a cohesive environment characterized by a "total image"-and coordinated planning of public infrastructure and improvements with private sector development.

A decision on the Agency's ability to issue bonds has been reached. Dade County Circuit Court approved bond validation for the Agency. The decision of Judge Thomas Testa on September 28, 1979 stated that the Agency can issue \$380 million worth of Public Development and Land Acquisition Bonds. Consequently, the court upheld the project area's designation as a "blighted

area."

The canals, at a modest cost, will increase, not decrease the area's resistance to hurricanes. Firstly, the dredge material obtained from the canals provides an inexpensive fill material (compared to importing it from elsewhere) to elevate the existing floodprone area. Consequently, overall site drainage is greatly improved at a cost substantially less than that of a more conventional ap-

Lastly, the report by two University of Miami faculty members concerning the relocation impact of the project was only partially sponsored by HEW. Your mention that this report "recommended immediate research into the effects of dislocation of elderly citizens" again demonstrates your incomplete and biased research of the redevelopment project. If you made a conscious effort to inform yourself of the Agency's relocation program, you would have easily discovered that the project is highly sensitive to "dislocation" and social issues. During the formation of the Plan in 1976, the Agency hired outside consultants (including Dr. Suzanne Keller of Princeton) to study the effects of relocation on the area's residents. These reports, coupled with an in-depth planning process involving hundreds of citizens/community workshop sessions and reviews, led to the Agency's adoption of a Relocation Program as a vital component of the overall plan.

The project was always conceived as having a dual set of intentions. In addition to revitalizing the tourist-oriented economic base of Miami Beach, the South Shore Redevelopment Program will equally improve the social and economic conditions of individuals currently living in the project area.

It is our hope that you examine and report the South Shore Redevelopment Project objectively, so that it may be received by architectural and planning professionals as an opportunity to create an environmental mecca for them to visit and learn from.

Eric Nesse

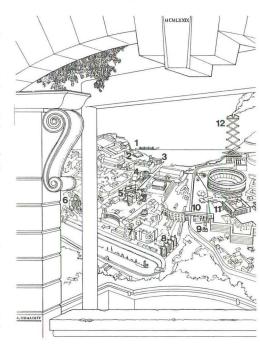
Assistant Director of Planning Miami Beach Redevelopment Agency Miami Beach, Fl

[The court decision clearing the way for issuing bonds was reached after our article went to press. The inclusion of Lester B. Knight, Inc., among the "developers" was our error. On Dec. 1, the redevelopment agency released a partial list of design firms retained for the project: Edward D. Stone & Associates of Ft. Lauderdale and M. Paul Friedberg Associates of New York to work on public portions of the development with the Knight firm; "tentatively identified" as architects for the South Shore developers are Anderson Notter Finegold and Cambridge Seven Associates, both of Cambridge, Ma, Charles Moore of Essex, Ct, Fisher-Friedman of San Francisco, John Aleksich of Los Angeles, and Sandy & Babcock of San Francisco. All architectural and design work is "to be closely monitored" by Polizzi/Heery, a joint venture for construction management of Polizzi Construction Co. of Miami and Heery Associates of Atlanta. Additional architects, lighting and graphic designers, etc., will be selected.—Editors]

[I am glad to respond to Mr. Nesse's letter, which also provides the opportunity for objective updating and additions. The information used in the "Mooning over the Beach" news report was obtained from many sources (including direct contact with high redevelopment agency officials in several 1978 and 1979 meetings) and source mate-

While the master developer "team" does include Lester B. Knight, Inc., the corporate structure of South Shore Developers, Inc., apparently does not. Recently, the participation of ICOS (printed in error as ICLS) was bought out by South Shore Developers, Inc., and I understand further negotiations are underway.

With regard to design review, the original invitation to developers stated as a major advantage "the authority of an agency with full decision-making responsibility." The agency's progressive Plan Review publication states, ". . . all plans will be submitted by the Agency to the appropriate City departments for their review." Thus the effect on the developer is to ". . . eliminate all local public agency reviews outside the Redevelopment Agency" so that the developer is free to efficiently proceed. An issuance by the agency affirms this: "The autonomous Agency has full powers to make commitments to developers and investors. It also has complete authority to approve plans, in a minimum period of time, from schematics to issuance of building permits, and to make certain that all construction meets the building codes as [Views continued on page 16]



Key of Cover, December 1979 P/A

The following are the Modern landmarks in Alan Chimacoff's drawing for last month's cover: 1 Crown Hall, IIT, Mies van der Rohe 2 Kresge Auditorium, MIT, Eero Saarinen 3 Baker House dorms, MIT, Alvar Aalto 4 Guggenheim Museum, Frank Lloyd Wright 5 Maison Stein at Garches, Le Corbusier 6 History Faculty building, Cambridge University, James Stirling 7 Novecomum apartment block at Como, Giuseppe Terragni 8 Richards Medical Research Building, University of Pennsylvania, Louis Kahn 9 Plan (as monument) Brick Country House project, Mies van der Rohe 10 Algiers housing meets redent blocks of Plan Voisin, Le Corbusier 11 Assembly at Chandigarh, Le Corbusier 12 AT&T top, Hancock Tower trusses, Pazzi Chapel at base, Johnson/ Burgee, Skidmore Owings & Merrill, Brunelleschi.

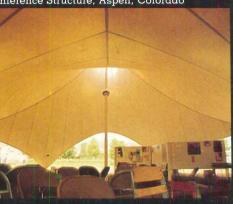
The December 1979 P/A cover drawing has been reproduced as a high-quality 19" x 28" black-and-white poster, available from P/A. See page 180 for details.

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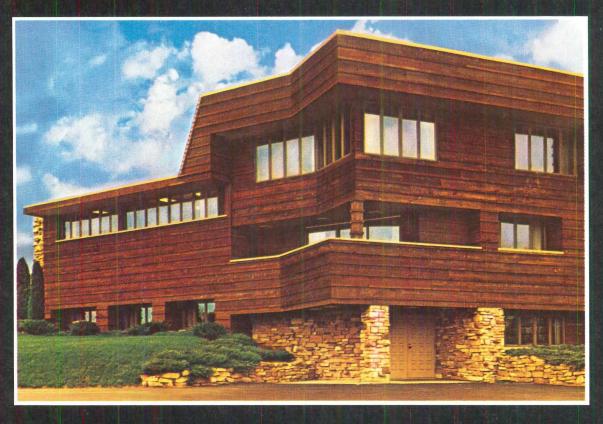
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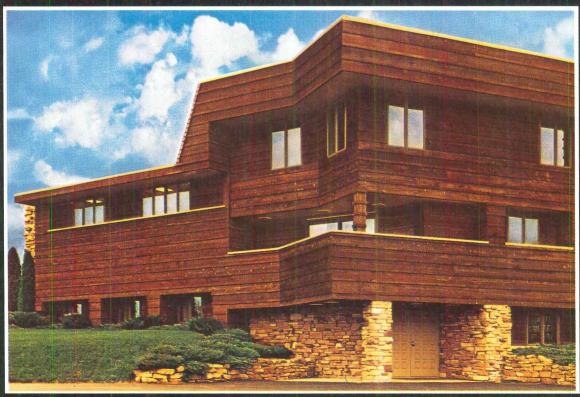


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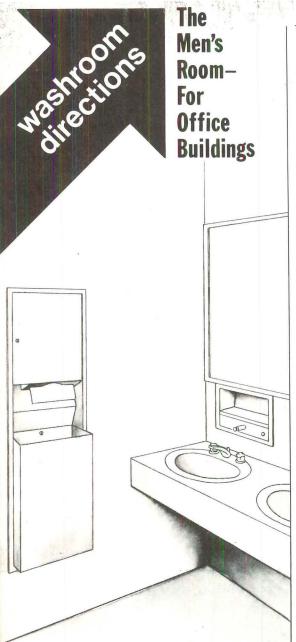
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Views continued from page 12

stipulated in the Plan."

The Circuit Court bond validation decision was reached after my news report was written. Subsequent to this and prior to Mr. Nesse's December 10 letter to P/A, that decision was appealed to the Florida Supreme Court by the States Attorney. Thus the paragraph in the article remains essentially correct. The community opposition referred to therein resulted in the defeat of the incumbent pro-redevelopment mayor and several other like-minded Miami Beach commissioners in the November 6 election. The new mayor's campaign platform called for a public referendum on this redevelopment program, and his election has already led to a change in the chairmanship of the redevelopment agency and a City decision not to transfer a key parcel of land to the agency.

With regard to resistance to hurricanes, the agency's Development of Regional Impact Application for Development Approval states: "In addition to the (potential) damage caused by flooding, the (potential) damage due to wave action is significant." In-depth study of the latter aspect is not evident in the document.

The research by University of Miami faculty members Aristides Millas (architecture) and Claudia Rogers (anthropology) began prior to receipt of the HEW mini-grant which was awarded based on the work accomplished and its future potential. Dr. Keller's very short report-essay, "When Plans Involve People," (11/76) ended as follows: "Given a concern for the human dimension of relocation, there is every reason for the plan to proceed sensitively and with genuine concern for the needs of the people affected." This is not referred to in the Development of Regional Impact . . . which includes an April 1978 report by economic consultant Morton A. Hoffman Associates: "Analysis of Miami Beach Relocation Plan and Social Impact." Concluding that: "Displacement . . . is a necessary part of the process," this report also says: "Continuing sensitivity and awareness of psychological needs of the displaced are of equal importance (to financial and physical needs)." The above is certainly coordinate with the faculty views.

Let the reader of P/A judge whether he has been "properly informed" on these matters.—Ralph Warburton]

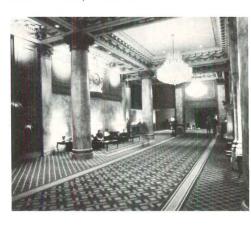
Pacific Heights Townhouses

Architect Daniel Solomon has produced a deliberate and delightful "gift to the street" in the form of these fourteen condominium units at the intersection of Sacramento and Lyon Streets in San Francisco (P/A, Oct. 1979, pp. 54-59). Solomon has created a building which meets all the functional requirements in an innovative and admirable manner, and has gone beyond this to fashion a work of architecture that engages in dialogues with its neighbors, its city, itself, and the memories and imaginations of those who see it. Here contemplation and investigation are rewarded, and perhaps in a small way the manner in which man inhabits the world is explored and explained; in this way architecture adds to and truly occupies the place of its existence.

Robert McCarter Hellmuth, Obata & Kassabaum San Francisco

Corrections

The photo of the restored Bellevue-Stratford (now Fairmont) Hotel (P/A, Nov. 1979, p. 36) incorrectly identified as a photo of the restored interior, was in fact a photo of the interior prior to restoration. The restored lobby is shown below.

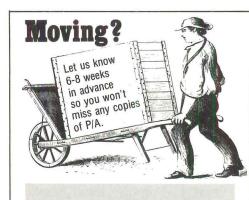


A photo of the interior of the Arts and Humanities Council of Greater Baton Rouge (P/A, Nov. 1979, p. 52) was misidentified as a photo of the interior of the Portland Community Center.

The photo identified as the Brant-Johnson house (P/A, Dec. 1979, p. 52) is a weekend house in Westchester County, NY, also by Venturi & Rauch. Both appeared in P/A in October 1977.

Photo credit due

The cover photograph of the detail from Mechanics Hall (P/A, Nov. 1979) is by Steve Rosenthal.



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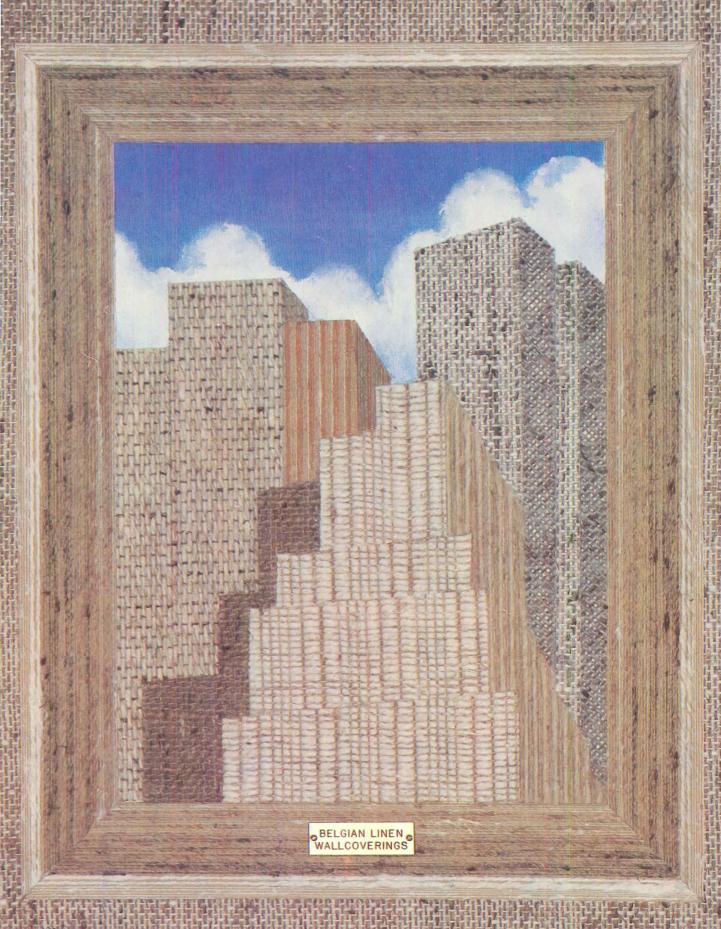
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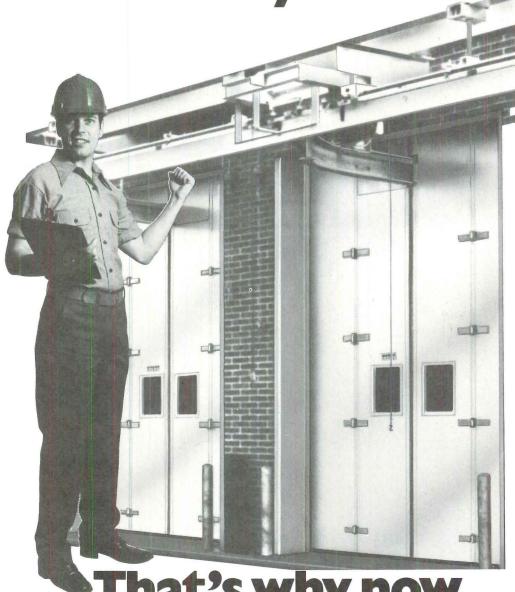
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Lafayette, Louisiana
Architect:
Weimer and Associates
Lafayette, Louisiana

Century Lincoln-Mercury Greenville, South Carolina Architect: Ard-Wood Associates Architects, Inc. Greenville, South Carolina



Tucson Industrial Center Tucson, Arizona Architect Richard Reif

Tucson, Arizona

Plaza 75 Shopping Center Phoenix, Arizona Architect: W.W. Witte Phoenix, Arizona



Columbus Indoor Tennis Club, North-Oak Creek Gymnastics Academy-Columbus, Ohio Architect: Acock White and Associates-Columbus, Ohio



Web International Warehous Jacksonville, Florida Architect: Howard H. Humburg, A.I.A. Jacksonville, Florida



Ballou, Johnson & Nichols Cranston, Rhode Island Architect: Bowerman Bros. Inc. Providence, Rhode Island



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Georgia Pacific Corp. Distribution Div. Baton Rouge, Louisiana Architect: Pesce Clendening Associates Dallas, Texas



Don Kazery's Furniture Co. Inc. Jackson, Mississippi Architect: Dean & Dean Jackson, Mississippi



California Recreational Park Chicago, Illinois Architect: J. Ahrendt Heinzelman Chicago, Illinois



Indianapolis, Indiana

Fisher Medalen Corp. Indianapolis, Indiana

Architect:

Ming Auto Beauty Center North Miami, F<mark>l</mark>orida Architect: Curtis & Associates Shawnee Mission, Kansas



ock, Arkansas & Heigel Associated ock, Arkansas



Weis Companies Office/Warehouse Rochester, Minnesota Architect: Chris Colby Rochester, Minnesota



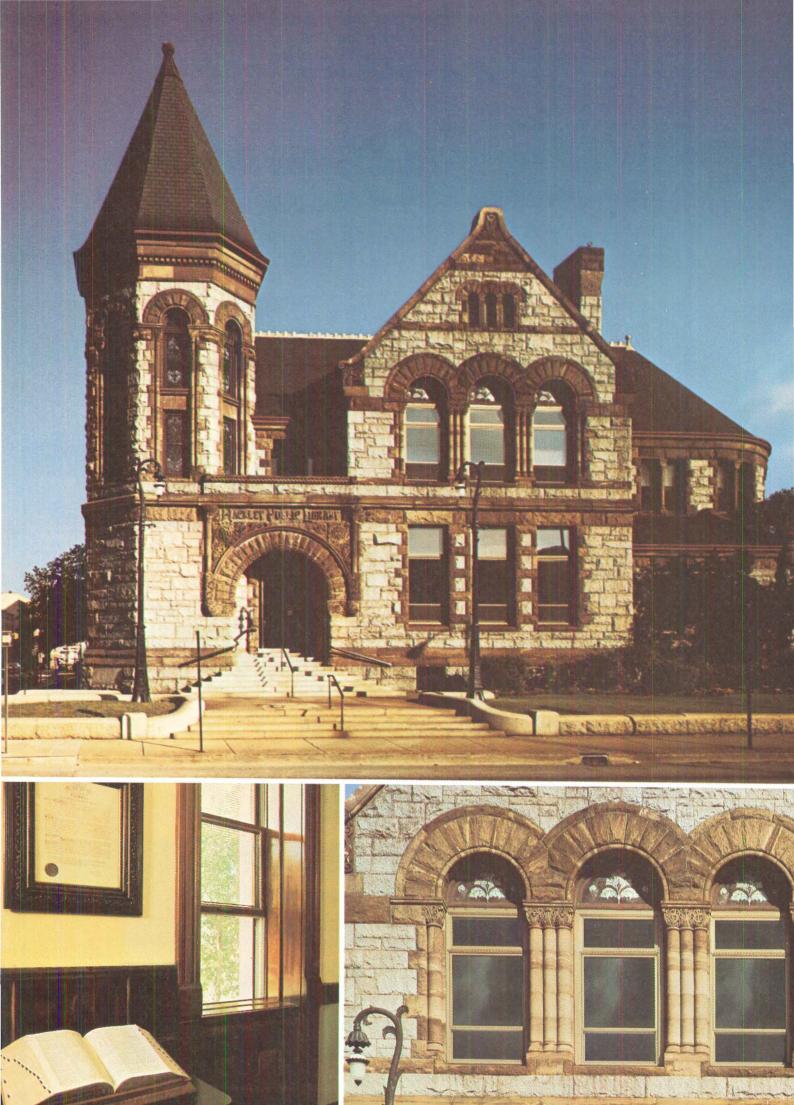
Office Building Spokane, Washington Architect: Robert J. Randall, Jr. Spokane, Washington



Harbor Racquetball Club on, Wisconsin t Associates, Inc. n, Wisconsin



Maumelle Community Center Maumelle New Town, Arkansas Architect:



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News report

New Orleans' arco trionfale

The completion of the triumphant Lafayette Archway, the next piece of New Orleans' spectacular Piazza d'Italia (P/A, Nov. 1978, pp. 81-87), was feted last October in the Festa d'Italia, celebrating the largely Sicilian Italo-American community which the Piazza recognizes. Designed by Malcolm Heard of Perez Associates, New Orleans, the arch is a crucial statement of the basic elements in the Piazza's carefully orchestrated design parti. The arch will be inserted in a pedestrian mall along

Lafayette Street.

Acting as a town gate of some Italian hill town, the "Porta Lafayetta," as the Archway might be nicknamed, will frame a tantalizing glimpse of Sicily, at the center of Charles Moore's St. Joseph's Fountain. Pulled through the narrow opening, the passerby is released into the magnificent circle of the Piazza, whose highly active, brightly colored space appears yet grander and more vibrant in contrast. This spatial juxtaposition, borrowed from the urban design of Italian cities (as analyzed by the urban theorist Camillo Sitte) is to occur on all four sides of the block in which the Piazza is located. In each case, it will be formulated as a different urban type.

Palazzo, passetto, piazzetta, porta

From South Peters St., to the east, the ground floor of the existing Theriot building is being opened through to the Piazza. With its colonnaded entry beneath the piano nobile, top floor, and cornice, the one-story passage appears to be the entry to a palazzo. On the opposite side of the block, a narrow alley, enlivened by display cases and doors, reproduces the narrow streets typical of the center of Italian towns. The wider north approach, flanked by a galleria, tapers to its intersection with the circular space. Italian models for such intersecting piazzas, one deferring or acting as approach to the other, are ubiquitous—Michelangelo's Campidoglio, Bernini's Piazza San Pietro, and the Piazza San Marco in Venice being the grand examples. Inserted in the wedge-shaped subservient piazza are two skeletal structures (jointly designed by Perez Associates and Charles Moore) sketching relevant archetypes: a temple and a campanile.





The recently completed Lafayette Arch, a crucial element in the parti of the Piazza d'Italia.

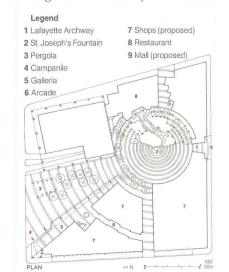
To the processional spatial ordering of the north approach, the arch—the most concentrated closed/open contrast—provides a strong counterfoil. Placed at the terminus of Commerce Street, the arch's bolder face is framed by the street's warehouse buildings, destined for redevelopment. The carefully gradated shades of gray (over two dozen) used in the rustication link the arch to the hues of the surrounding warehouse districts. The more restrained side, facing the Piazza, forms part of a continuous curving wall, the backdrop to the fountain.

In plan, the side walls describe radii originating at the center of the fountain's Sicily; in section, the rising concentric circles do the same. The design explores the ambiguities of a steelframed arch, the paradox of restating, in a Modern vocabulary, a building type which practically defines the Classical tradition. Three keystones are omitted. Steel pipe gives the monumental columns on the south face fluting and Corinthian capitals—a play reminiscent of Borromini's tongue-in-cheek brick "Corinthian" capitals on the Church of S. Andrea delle Fratte in Rome. Wisteria vines, to be planted at the columns' bases, will substitute their foliage for your standard Corinthian icanthus. On the inner side, the 14-ft diameter town clock provides the focus for the northerly approach from Poydras Street.

Not only in ornamental terms, but in functional ones as well, the arch serves a

crucial role in the total complex. It contains public toilets, storage space, and a skylit stairwell leading to a second-floor balcony and passages, which will tie into a second-level gallery in adjacent buildings. These will be executed in an Italianate style, shaded to reflect the neighboring buildings. The whole will form a dense urban network that sensitively adapts basic elements of Italian urban vernacular. Perhaps—though this depends more on the political will of the city than on the design of the Piazza—it will also serve as a catalyst to pull the area out of its present blight.

Right now, the arch is enjoying well-merited prima donna status, as a free-standing "Arco di Lafayette." Bravo.



Progressive Architecture 1:80

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n progress

owards various 80s aesthetics

Iarching fervently to wildly discordant rummers, architects approach the 980s with a confidence renewed partly y the improved economic picture, artly by public acclaim for the field, artly by a sense of returning formal nergy. Some of the food for thought laced in front of the profession a long me ago seems to have been digested; sose theoretical calories are now burning off as form. And with that self-

assurance so endearing in architects, each designer appears convinced that the hindsight of the future will prove his the road best traveled by.

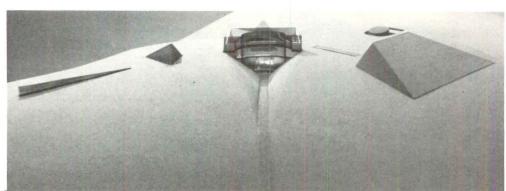
Responding in kind, P/A presents 20 projects in progress—hitherto unpublished in our pages—which, we think, represent some of the more interesting aesthetic directions for the 1980s and some of the best translations of those into form. (Cat calls and hisses heard offstage to the west. Dodging an organic Cal-

ifornian tomato, we continue.)

These buildings were selected for their artistic merits. Our comments on directions in energy-conscious architecture are being reserved for the April issue; our comments on directions in urban design, for a forthcoming series in which such projects will be dealt with in a format more appropriate to the spatial issues which they address.

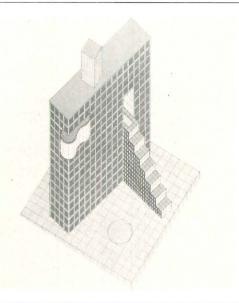
Many of the projects are small. And yes, the final slot remains to be filled.

Ianoir d'Angoussart, Bierges, Belgium. rchitect: Emilio Ambasz, New York. This counry manor satisfies the clients' concern with cology by treating the architectural elenents of the house as parts of the landscape. Jsing a spatial system diametrically opposed o the centripetal, symmetrical organization f the Palladian Villa type, the elements are centrifugated," dispersed around the site so s to set up multiple axes and changing visas. The earth berms that define the masses nd the plantings that provide texture ategorize the style as "environmentalist," out the building has also strong stylistic links o the tradition of the Low Countries (e.g., he use of freestanding façades, orthogonally gridded by small windowpanes). The ouilding is conceived as an outer shell and an

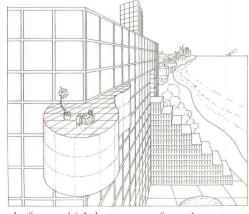


inner skin. The former will be built first, using an industrial system of double concrete panels insulated and post-tensioned in situ. For these "found structures," settled in

an existing ravine, the interior elements, crafted in Italy, will be reassembled to form the inner skin. Costs of the 28,000-sq-ft house are withheld at the client's request.



The Palace, Miami, Fl. Architects: Arquitectonica, Miami, Fl. Project designers, Bernardo Fort-Brescia, Hervin A.R. Romney, Laurinda Spear. In this luxury condominium on Biscayne Bay, a Modern abstract frameand-glass slab is pierced by a more traditional masonry building in an exploration of current architectural practices on a commercial scale. The "aggressor," in the shape of a giant stair, rises from the bay up to an eight-story door; reappearing on the north side of the glass slab, it becomes a monumental porte-cochere and lobby for both structures. The masonry stair houses a health club and private pool as well as apartments; the glass slab is solely residential. Attached to the latter are two typically Modern luxury features: a four-story penthouse, and a sixstory curving glass cantilever containing solariums for six apartments. The two buildings, aligned with the coast, sit on a gridded



platform which has a row of two houses on its bay edge, parking underneath, and a circular pool on the surface. The 500,000-sq-ft, 254-unit Palace will enter construction in July 1980.



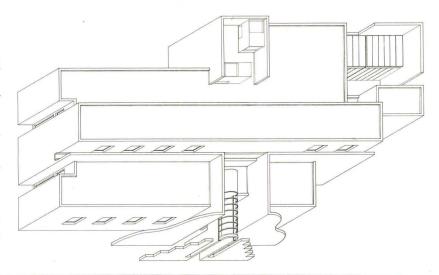
Kings Road Elderly Housing. West Hollywood, Ca. Architects: Bobrow/Thomas & Associates, Los Angeles, Ca. with Charles H. Moore and the Urban Innovations Group. This 106-unit low-rent apartment complex for senior citizens, designed for the County of Los Angeles Housing Authority, endeavors to maintain a sense of neighborhood identity while facilitating individual independence.

One of the two existing 1930s Spanish Colonial houses on the site and part of the other are being incorporated into the complex; renovated, these structures are to house the common facilities. Building on this image of a large house, separate living units are grouped to form a single structure. Varied courtyards lead through the major spaces to intimate courtyards, each serving as entry to

a few units. The wood frame construction with stucco finish and concrete tile roofs reinforces the homelike quality and scale. Variety in the standard floor plans is achieved through the use of fenestration balconies and outdoor spaces. The 73,600-sq-ft, \$3,312,000 project is to be completed by August 1980.

[News report continued on page 30]

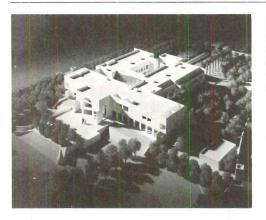
Casa Mexicali Mexican Restaurant, Annapolis, Md. Architect: Joseph Boggs/Studio of Dewberry, Nealon & Davis. Anthony DiCamillo, project architect. A prototype for a chain of Mexican restaurants, this building conveys its function through a striking image recognizable at 50-plus mph. The façade of brightly colored layered planes not only sets up a recognizable "mise-en-scéne," but also serves several practical ends: it allows for various orientations, provides for potential entry from three sides, and offers a system of structural organization. Construction on the 4300-sq-ft, \$200,000 project will begin in early 1980.



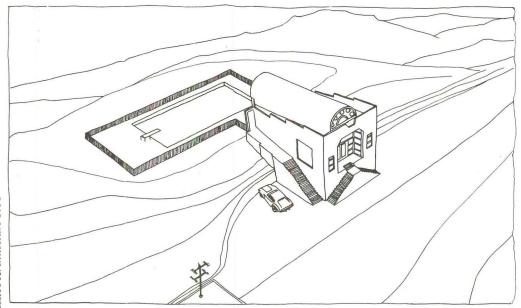


United States Embassy Housing, Kinshasa, Zaire. Architect: Lawrence Booth/Booth Nagle & Hartray, Chicago, Il. These housing units for Embassy personnel employ the vocabulary of the local, early 1900s Belgian colonial buildings in a modern idiom which can be realized using a standard construction technique. The "pinwheel" system of organization groups the units around three-sided courtyards, creating sheltered outdoor areas while retaining the low profile typical of the region. Within the parameters of the overall image, diversity of spaces, elevations, and individual rooms was stressed. Parking spaces and entries are at grade; living areas begin one level above, for maximum ventila-

tion. A double roof system and precast con crete sun-screens will provide further pro tection against the equatorial climate. Stand ard flat slab construction with block infill and stucco finish will be used. Construction or the \$4 million, 50,000-sq-ft, 20-unit complex will start in mid-1980 and completion i scheduled for late-1981.



Official Rest House, Sadat City, Egypt. Architect: Marcel Breuer Associates, New York. Tician Papachristou, partner in charge; Hasram Zainoeddin, associate; with Sabbour Associates, Cairo. This official residence, conference, and reception building in a planned new city in the desert between Cairo and Alexandria establishes a formal, ceremonial image through an axial progression derived from the Egyptian temple. The sequence of spaces—entrance gate and drive; portico; ramp; "hosh" (Islamic court with a centra fountain and second-story "magad" or log gia); salon; reception hall-culminates in a south-facing colonnade and grand terrace overlooking the city's green belt. Though only simple, low-cost local materials and con struction techniques are used, an effect o luxury is obtained through generously pro portioned spaces and handcrafted detailing Construction on the 40,900-sq-ft building began in Dec. 1979.

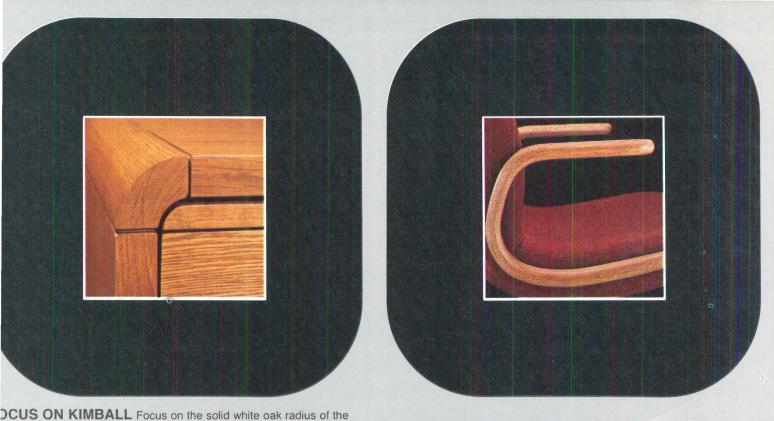


Villa Poola, Westchester County, New York. Architects: BumpZoid (Ben Benedict &

Carl Pucci). Though representative of a building type traditionally a matter of some

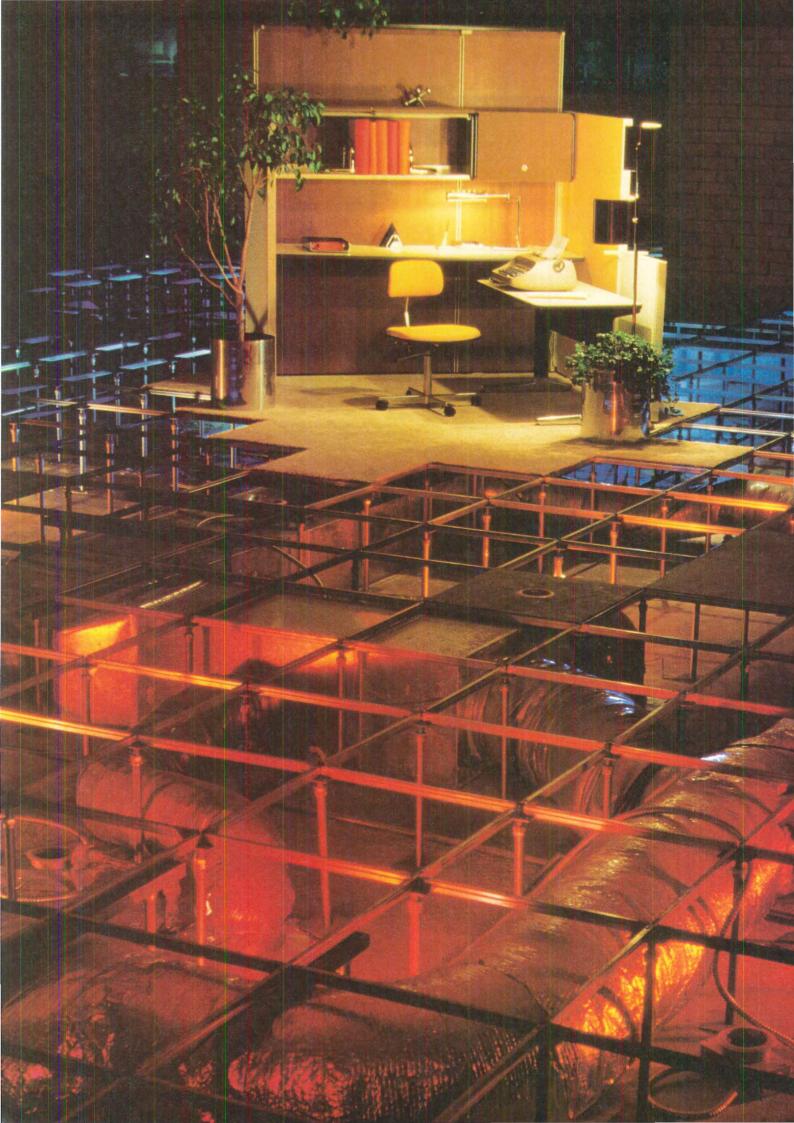
folly, this poolhouse orchestrates a sequence of episodic spatial experiences and archi tectural references in a comprehensible whole possessing a degree of practicality and a good deal of presence. The poolhouse, in cluding a guest apartment, recreation room and garage and storage, emerges from heavy outer wall, treated as an unearthed antique ruin. The lighter barrel vault matching the light classic scale of the pool side elevation, is hidden from view from th house. Climbing the stone stairs and passin through the monumental portal, one come to a second envelope of glass and aluminum Inside, the large, all-purpose room's cante walls, capped by the barrel vault, focus o the stairs leading to the pool beyond. Chang ing, bath, and storage rooms lie off this cen tral short hall, while a hidden stairway lead to the guest room tucked into the vault, over looking the great room on one side and th pool on the other. Construction on th 1750-sq-ft structure is scheduled to begin in early 1980; costs are withheld.

[News report continued on page 35]



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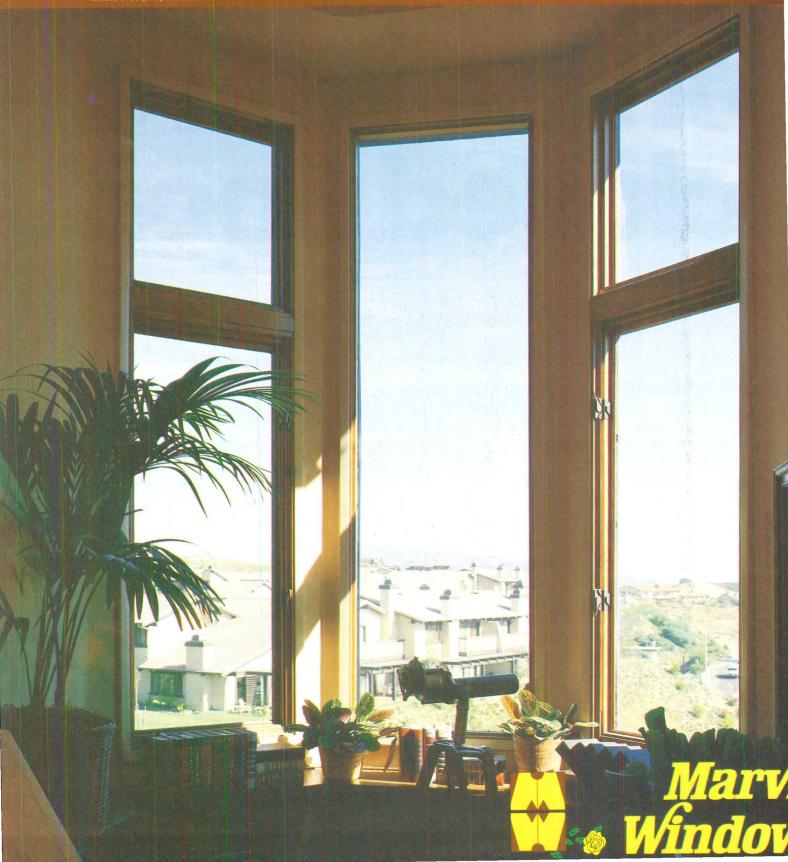
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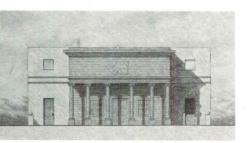
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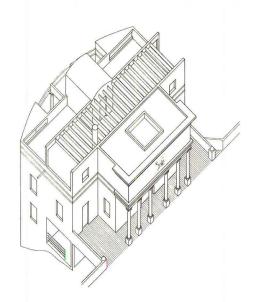


News report continued from page 30

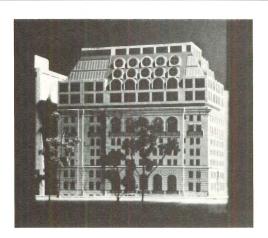


Oonaldson Residence, Fairfax, Ca. Architect: ames Gillam. The remains of a neo-Roman building from the 1915 International Panama-Pacific Exposition in San Francisco, ince moved to a hillside 25 miles north of he city and rebuilt as a weekend retreat for

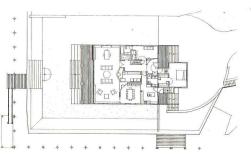
an Italian hiking club, has now achieved a third incarnation as a Palladian country house. The original redwood portico has been repaired and a large residential addition, utilizing the classical proportions and connotations of the existing structure as transformational elements, has been grafted onto it. The formal solution, envisioned as a Renaissance villa, has a curving northern façade, which inflects toward the brow of the hill, and two wings flanking the original portico on the south. In the false second level of the southern entrance wings, windows opening onto the sky allude to the Palladian legacy of the past. The addition wraps around the existing living space, adding a new level for sleeping quarters below and a studio space adjoining the roof garden above. The 4400-sq-ft project is due to be completed by summer 1980.



Army and Navy Club, Farragut Square, Washington, DC. Architects: Hellmuth, Obata 3 Kassabaum, San Francisco. Edmund C. Sonnenschein, principal in charge; Leslie Delong, Project architect. This addition to a 1911 andmark structure enriches the image of the building by elaborating on the existing rchitecture, employing elements and devices from diverse architectural traditions. The original Hornblower & Marshall design nad been extended by one bay in 1956, and a nodern ballroom was added on top in 1958. The HOK proposal replaces the ballroom vith four new floors supported by a strucural core in the present courtyard. The inerior of the existing building is to be reno-

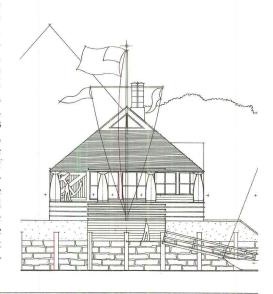


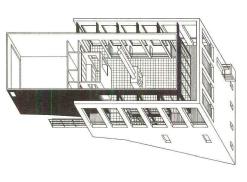
vated and replanned so that the top floors will be available to commercial tenants. The building defers to the conventional 110-ft setback line around Farragut Sq., with the 20 ft above that line sloped back, and recalls the arched windows of the original façade in a row of arched dormers at the ninth floor and a double band of Second Empire bull's-eye dormers above. Yet the metal-framed curtain wall on the sloped wall, the metal skin mansard roof, and the large-pane windows used on the eighth floor establish the addition as "modern." Construction on the \$170,000 project (60,000-sq-ft addition) is scheduled for October 1980, with completion in October 1982.



Izenour House, Stony Creek, Ct. Architect: Steven Izenour/Venturi, Rauch, and Scott Brown. This one-story house for an older couple adds to the sympathetic scale and profile of the seashore bungalow a complex modern plan and manipulation of the scale in elevation, while injecting a bit of witty nautical symbolism. Located on one of the original granite loading docks in a small community on Long Island Sound, the simple, almost

square "bungalow" with its hip roof respects the local tradition of weathered-shingle sheds sitting on massive granite piers. The north-facing entrance façade is dominated by the smaller, centered guest bungalow ornamented by a ship-wheel window. Steps on the west side of the symmetrical entrance façade lead to the front door, tucked behind the guest bungalow. From the vestibule, a two-story semicircular drum, a low, off-center, double-loaded corridor works around the central fireplace, opening, finally, into the living room which runs the full length of the south façade. In front of the living room, the four large Doric columns of the continuous porch frame the views over the water. The steel structural frame of the house supports a wood frame covered with exposed cedar shingles. The owners began construction on the 2250-sq-ft house in December 1979 and hope to complete it by September 1980.





Berson Residence, Avon, Ct. Architect: Tai Soo Kim/Hartford Design Group. This house for a child-free couple captures the spectacular views which the site affords on three sides with a simple, strong design. The two minimal rectangular prisms, one partly inside the other, are made rich in imagistic potential by the choice of materials. Viewed from a distance, the heavy masonry walls of the outer box, shielding the light construction infill of the inner container, give the impression of a castle. On closer approach, the contrast between the white ground-face concrete block of the outer shell and the dark orange porcelain enamel of the inner skin suggests an ex-



otic fruit. The simple layout places the living area on the upper level, while the introverted lower level contains two bedrooms and a recreation room. A garage at the rear is connected to the kitchen. Estimated cost of the 3300-sq-ft house is \$204,600.

[News report continued on page 38]

Progressive Architecture 1:80

Fast-track schedule and large bays call for steel framing

The project:

American Cyanamid Corporate Headquarters Expansion, Wayne, N.J.

"Steel framing was critical to the fast-track construction sequence we used on this project," says Robert Schofield, architect, Schofield/Colgan, Nyack, N.Y. "We were able to select the primary framing members, bid, and order the steel before every design detail was worked out. This allowed us to get construction under way before all the working drawings were completed.

"Furthermore, we decided that steel was the most appropriate framing material for the spacious 30 ft x 30 ft bays required."

> Electrified steel deck for flexibility

"Our client wanted an underfloor electrical and telephone distribution system similar to the existing headquarters building on the site," comments Alger Ross, P.E., Edwin M. Ragold Associates, consulting engineers. "We find that a blend of composite cellular and non-cellular steel deck on steel beams is a very economical and functional way of meeting this requirement.

"The alternative to this system would have been a poured-inplace or precast concrete floor system with cellular deck on top of the structural slab. Since a cellular electrical distribution system was required, it was more economical to support a cellular steel deck directly on steel beams and to make the deck and slab one structural unit."

Built into the hillside

The owners did not want the new building to compete visually with the original structure. Accordingly, the new structure is situated so that only the penthouse reception area is visible from the entrance plaza. The top office floor is connected to the lowest floor of the original building by means of an underground passage beneath the plaza.

The structure is subdivided into terraced blocks, so that the form relates to the sloping hillside. The exterior is treated with a sun

screen to reduce cooling loads, while at the same time allowing views of the surrounding woods.

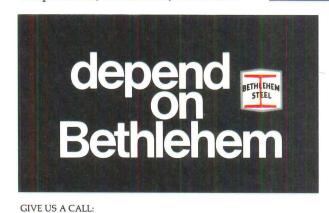
Office space is planned on a module of five feet by six feet and can be adapted to either open space planning or individual private offices.

> Sales engineering services

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Our Sales Engineering Division offers professional technical and advisory services to help simplify your steel design. Our preliminary frame analysis program, for example, can be very helpful to you if it is conducted before architectural parameters are finalized. No fee or obligation is involved.

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Owner:

American Cyanamid Company, Wayne, N.J.

Architect:

Schofield/Colgan, Architec Nyack, N.Y.

Structural Engineer: Edwin M. Ragold Associat Bloomfield, N.J.

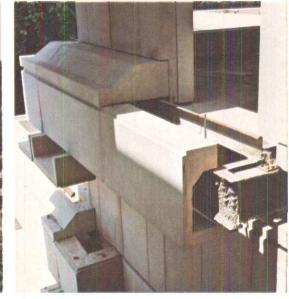
Fabricator:

F. M. Weaver, Inc., Lansdale, Pa.

General Contractor: James King & Sons, Inc., New York, N.Y.

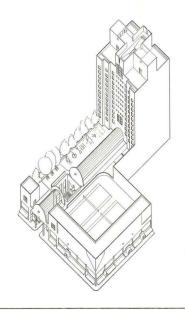


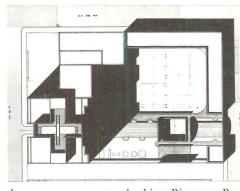




Some 1,100 tons of A36 steel were used in the construction of the West Headquarters Building. The steel frame simplified the many connections required for the precast concrete exterior, as well as installation of the mechanical and electrical systems. The 162,000-sq-ft office building, located on a hillside across an entrance plaza from the original headquarters building, provides modular office space for 650 employees.

Miami Retail/Hotel/Entertainment Center, Miami, Fl. Architects: Tomas Lopez-Gottardi & Associates, Miami, Fl. Located in an area of Downtown Miami which is undergoing rapid redevelopment, this shopping center/hotel complex supports and enriches the street as the urban ordering system and as a specific place with its own identity. A glass-vaulted, naturally ventilated arcade connecting two major parallel streets attracts pedestrians to the more isolated eastern portion of the site. Three envelopes, designed in a predominantly Modern syntax, frame and contrast with the eclectic façades of the individual, two-story stores—the First Street façade, the façade of the plaza which interrupts the arcade, and the Second Street façade. The hotel is located to the south of the site, with



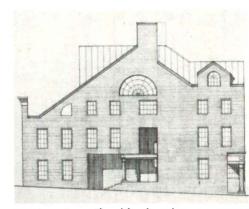


the upper rooms overlooking Biscayne Bay A health club and children's recreation are: are located on the roof of the shopping center. Construction on the 229,494-sq-ft \$10,376,400 project is scheduled to begin in February 1980, with completion scheduled for May 1981.

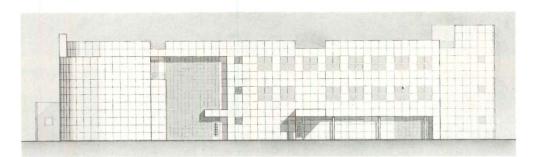


2833 M Street, Washington, DC. Architects: Martin & Jones, Washington, DC. This

mixed-use building in a landmark district responds to its traditional context and varied program by the manipulation of symbolic elements. Located on a prominent corner lot in Georgetown, the commercial/residential structure echoes the surrounding 18th-Century residential architecture in its massing and punched fenestration. But the traditional wall treatment is interrupted by a glass grid describing the commercial space behind it. Separated from the mass behind by the glass expanse, the wall, now a freestanding plane, is used to frame the entry to the ground-floor bank and the offices above. Inserted into this opening, a Classical column and entablature refer to the adjacent theater while symbolically marking entry and bank. Reduced in scale, the same Classical fragment negotiates the corner and, again reduced, acts as an entry porch to the

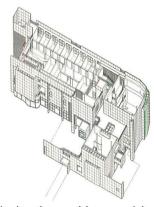


apartments on the side elevation, a response to the Federal townhouses nearby. Con struction on the 16,800-sq-ft building i scheduled to begin in March 1980, and completion is planned for March 1981.

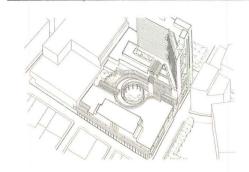


Hartford Seminary Foundation, Hartford, Ct. Architect: Richard Meier & Associates, New York. The architects have translated the character and spirit of the Seminary into architectural terms—not by the use of overt symbolic elements, but by the treatment of light and space. The organization of the building communicates its dual role: secular and religious; and its dual context: city and

Seminary. Reflecting the democratic principles of the Seminary, the architectural hierarchy, established in plan and section, makes public spaces dominate private ones, but treats all the private spaces equally. The introverted courtyard formed by the building describes its contemplative character, while the interpenetrations projected to the exterior, the public spaces opening out-



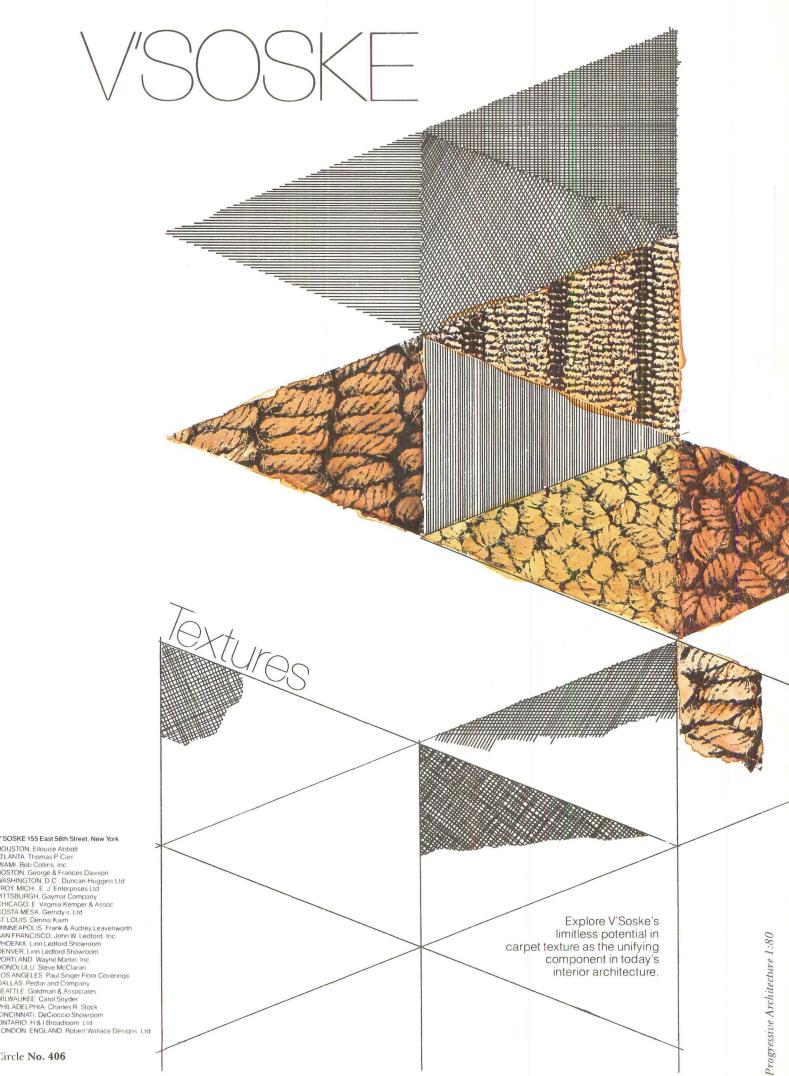
wards, invite the world to participate. The steel-frame building, clad in white porcelain panels, projects the ascetic attitude, tempered by humanism, that typifies Meier' projects. The \$2,650,000 building is scheduled for completion in August 1980.



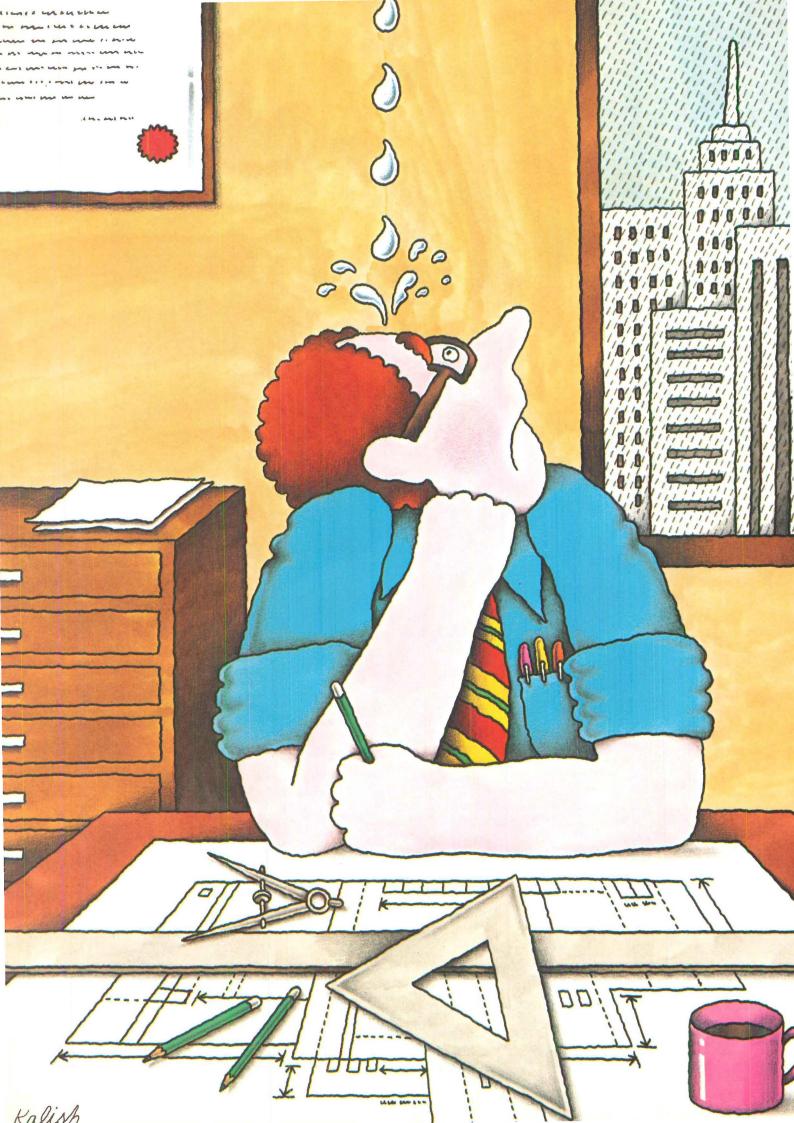
Lafayette Place, Boston, Ma. Architects: Mitchell/Giurgola Architects, New York. This mixed-use complex in an important but rundown area of Downtown Boston represents a collaboration of public and private interests to achieve an architectural solution which is mutually beneficial. The complex, an air-rights structure over an underground city garage, fuses 300,000 sq ft of retail space, a public garage, and a 550-room hotel into a single structure. On two similarly de-

signed levels, a pedestrian passage lead through retail space. At the center is a publi outdoor courtyard. The 17-story hotel towel looks over the waterfront and Beacon Hill Within the tower, superimposed triangula five-story atria lead to the rooms and ope onto south-facing terraces. In a completrade-off, the city is financing the garage, the developer the superstructure. Completion is scheduled for 1982.

[News report continued on page 42]



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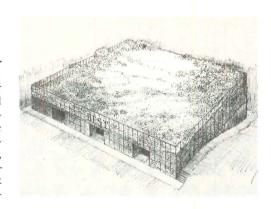
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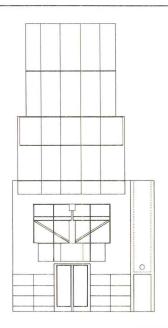
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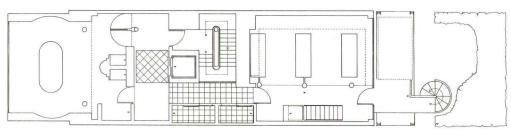
a Jim Walter company

Terrarium Showroom for the BEST Products Co., San Francisco. Architects: SITE, Inc., New York. This proposed showroom for a catalog merchandiser treats commercial "strip" architecture as public art, a consciously anti-elitist matrix for ideas. The phenomenological design parti uses concepts of excavation, construction, geology, and natural growth to formulate an iconographic image of mutation. The basic box structure will be surrounded by a transpar-



ent glass skin, with a 10-in. gap between the glass and masonry walls. This space will be filled with the rocks and soil excavated during construction of the foundation, stratified so as to approximate the local geological formations. The roof will be terraced, sodded, and planted with regional vegetation. Over time, the building's walls and roof will become a real terrarium complete with plants and insects—constituting an "organic architecture." Permission to build the Terrarium has not yet been obtained, but it is estimated that the two-story, 75,000-sq-ft building would cost \$2.8 million.

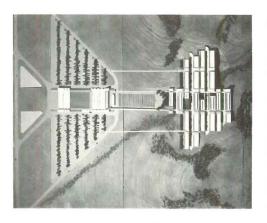




New York Office for a Philanthropic Organization, New York. Architects: Robert Skydell and Douglas Schwab, New York. This 5200-sq-ft, \$5 million project for a townhouse office adopts a carefully elaborated geometry to organize the plan and circulation patterns while simultaneously establishing the contrapuntal role of each room and its relationship to the formal order. The front elevation develops the symmetry of the plan, while the rear elevation is treated as a separate gridded screen, which not only

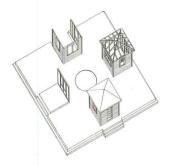
conceals the fire stair but creates a subtle modulation of light on the rear curtain wall. The townhouse type is varied by changes in ceiling height and wall thickness. The ground floor houses a lobby, the foundation's archives, and typing space; the mezzanine level, an executive office with library and archive. On the second floor, display space opens onto the lobby, while offices and a private executive apartment occupy the third floor and penthouse, respectively.

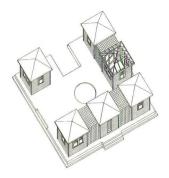
Solar Energy Research Institute Permanent Facilities Complex, Golden, Co. Architects: Table Mountain Architects & Engineers—Caudill Rowlett Scott, Houston, Tx; Dubin-Bloome Associates, New York; Rogers-Nagel-Langhart, Denver, Co; John Anderson and Associates, Denver, Go. This national center for research, development, and demonstration of solar energy and energy conservation systems, unites laboratories, offices, an information center, and support facilities in a complex whose design concepts respect the environment. Active and passive solar technologies are innovatively fused—so successfully that the complex will use no natural

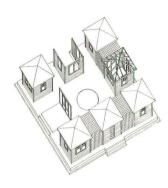


gas or oil. The facility is located near the base of a mesa, with the visitors' center on the flat plain below and the main buildings placed in a natural bowl on the south face of the mesa, where they are sheltered from the wind but catch the sun in a series of solar courts. The design's intent and symbolic value have been translated into extrusions with chisel-shaped end forms, arranged in a grid which responds to the contours of the site by sloping with the bowl in three directions. Construction on the 460,000-sq-ft complex, whose construction cost is \$65 million, is scheduled to begin in June 1980, and completion is scheduled for October 1983.









House in Wingdale, NY. Architect: Tod Williams & Associates, New York. This reassemblage of nine ex-bunkhouses uses their simple forms as abstract archetypes, symbolic of house and city. The units are linked by a translucent grid on floor, walls, and ceiling, echoed by a smaller grid of ceramic tile on partition walls and counters. The center

axial building, left open-studded, serves as porticoes, framing the entry to the north, and views of the surrounding country to east, west, and south. The corner buildings, with gypsum board on walls and ceiling, act as quiet spaces, in counterpoint to the circulation axes. The designations of the identical closed units—studio, bedroom, living, and

dining—have a temporary, arbitrary quality. (They could be reshuffled.) The concrete plinth defines the cabins, bought from a now-defunct Socialist retreat of the 1930s, as separate, equal units within a metaphorical city. The \$27,000, 900-sq-ft project will be assembled in summer 1980.

[News report continued on page 47]

JG/62-63 Auditorium Seating/National Gallery of Art



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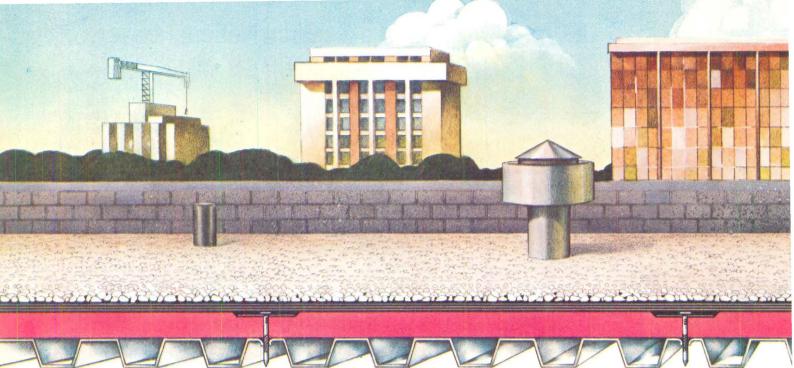
Complimentary layout service available on request.

Installation: National Gallery of Art, Washington, DC Architect: I.M. Pei & Partners Product Design: Peter Dickinson

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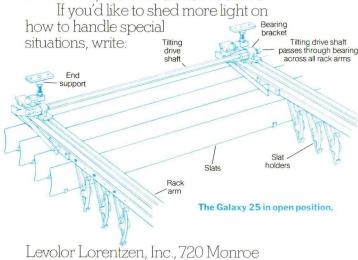
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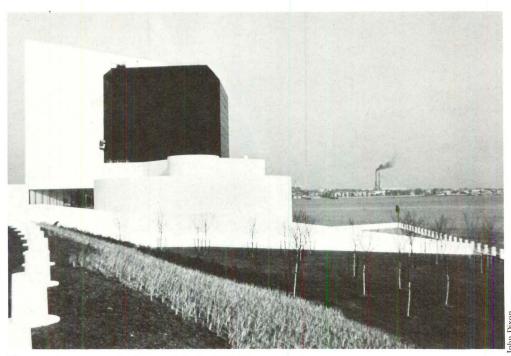
'ei's JFK Library: nadequate tribute

ourteen years after I.M. Pei & Partners vere first commissioned to design a residential library for the archives and nementos of John F. Kennedy, the tructure has been opened to the public. During these years of contention and elay, the library became separated rom the Kennedy School of Governnent, which was designed by others and ompleted last year on the original Harard campus site. When public opposiion to tourist traffic denied the library a place at Harvard, the University of Masachusetts at Boston granted it a promentory on its bayside campus, with plenty of room for tourist buses and ampers.

Worlds away from the academic huboub in which JFK spent crucial years hough a scant six miles distant—this solated spot is equally pertinent to his ife. Instead of recalling the cosmopolian, publicly involved Kennedy, it uggests his more personal, contemplaive life on the shores and waters of

Massachusetts.

Having been forced to abandon their original site and a considerably larger lesign scheme, the architects have made he marine panorama the focus of their inal design, and this view—as they rame it—is the most satisfying experience to be found there. The sweeping



The massive geometric forms of Pei's JFK library on the Boston waterfront.

view parallels local history, with virtually deserted harbor islands to the east, harbor activities to the north, and the church-spired eminence of South Boston—home of the Boston Irish—to the northwest, beyond which can be seen the towers of the modern city. Most of the territory in view belongs to the Congressional District that first sent JFK to Washington. (Deftly blocked from view of visitors in the main public spaces-indoors and outdoors-are the wretched Columbia Point housing project, to the west, and the forbidding hulk of the U.Mass. academic core to the

The best that can be said for the building is that it points up the virtues of the site. Its own scaleless geometric volumes—a tall triangular prism and some lower cylindrical forms clad in [News report continued on page 50]



California home; Designer: Russell Forester, La Jolla, California; Cabot's Stain Wax on all interior woodwork

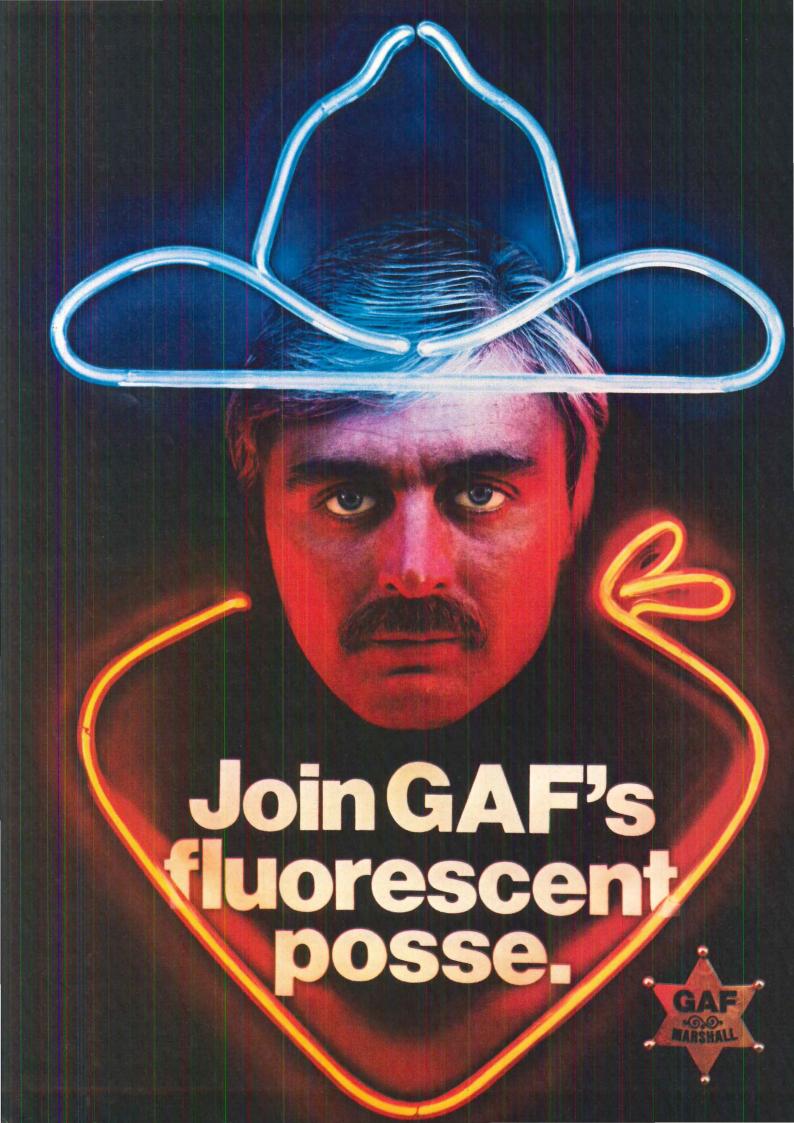


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cube of dark glass over a space-frame

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Within, solid forms in space-frame cage.

fair fashion. The archive, also accessible to the public, occupies the eight-stor triangular block; fitting offices and stacks into small, triangular floors in volves, of course, some compromises.

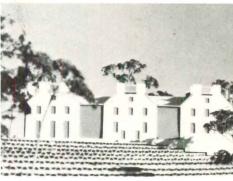
The role of the glass-clad cube, be yond that of sheltering overflow crowds is hard to assess. Entered customarily a the end of the exhibit circuit, its expansand view are welcome. The space con tains, for now, only a very large flag suspended where it cannot easily be viewed. If one approaches the glass to look out, the space frame—so elegantle spidery from a distance—becomes formidable obstruction. The whole ar chitectural experience is of incomplet gestures, thwarted satisfactions.

The Kennedy archives and mem orabilia should be housed in a structure of the design quality for which the Pe firm is known. It is too bad that thi program and these architects did no produce a truly ennobling landmark

[JMD]

Shakertown design charrette

Michael Graves, Robert Stern, and Stan ley Tigerman took part in a design charrette with teams of Miami Univer sity graduate students at the restored historic Shaker village of Pleasant Hill near Lexington, Ky, on the weekend o October 26, 1979. Each architect wa asked to design a scheme for a new vis itors' center. Shakertown officers hope to begin planning new facilities for museum, cafeteria, craft shops, and administrative offices in 1980 or 1981.

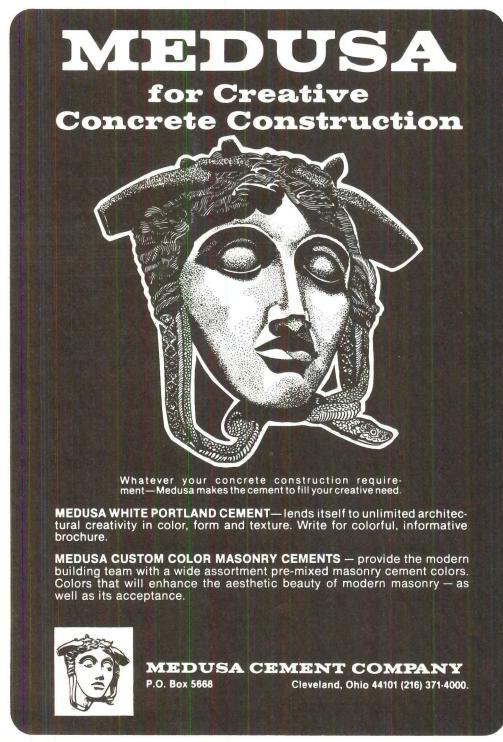


Stern's model for the Visitor's Center.

Robert Stern

Robert Stern's project provides a van tage point on the Shaker village and ar echo of its unusual elements. It i situated on the crest of a hill, across pond from the village proper. The four-story structure is composed of three gray-white Kentucky granite pavilions with double-chimneyed Geor gian profiles, linked by walls and vault of steel and glass. This treatment ena bled the architect to maintain the sma scale of the Shaker dwellings while place ing all the proposed activities in one 27,000-sq-ft building.

Stern adapted the Shaker form freely. He used side elevations rathe than frontal motifs in the façade of hi building. He echoed the roof shapes in glass, and he introduced a chamfered [News report continued on page 54]



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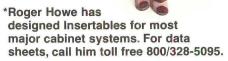
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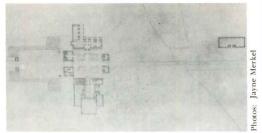
lintel in outline form over a glass door

in a glass wall.

His combined use of granite and glass not only emphasizes the dialectic between the emulated old and the frankly new, but makes possible different kinds of views of the historic village. The first full view of the community is revealed from a two-story auditorium; the most dramatic vistas are those from the long, skylit gallery on the top floor. The small "Georgian" windows between the glass walls provide the framed views the Shaker dwellings offer; the expanses of glass present panoramas. All these views focus on the spare, undecorated, rectangular forms of the Shaker buildings.

Michael Graves

The straight, unpaved road was the as-



Graves's plan for Visitor's Center complex.

pect of the Shakertown plan that most directly influenced Graves's visitors' center plan. Graves created a terminus for the road's western end by grouping the visitors' center buildings around a courtyard. Since the museum, the cafeteria, the administrative offices, and the various kinds of shops are all housed in separate structures, the scale is small despite the ambiguous monumentality of the massings.



Graves design for museum courtyard façade.

Graves's courtyard scheme is an inversion of the plan of the village of Shakertown. His irregular rectangular structures enclose the courtyard and form a relatively regular whole. In old Shakertown, relatively regular rectangular buildings are arranged in ordered clusters at right angles to one another, with open spaces between and around them. Graves's use of Shaker materials is

subtle. The clapboard, brick, and granite are to be combined in the major buildings, not used separately and throughout as they are in Shaker struc-

Rather than echoing the imagery that was there, Graves hoped to present "a symbol of the place." His ambiguous and elegant imagery has affinities with the cool, gray, enigmatic world of Shakertown.

Stanley TigermanStanley Tigerman's scheme fosters an awareness of the ways the buildings were used and symbolically reenacts those uses.

The Shaker dormitory and workshop buildings are divided into three groups. Those on the east were for initiates. Full converts and active Shakers in the prime of life occupied the central complex. The elderly members of the sect lived in the western dwellings, and the dead were buried still farther west, across the pond. All of the buildings where Shaker life was centered were on the north side of the road. Only the Shaker trustees, who dealt with "the world" lived on the south, where trading took place. The meeting house that the public could visit, where the Shakers expunged evil spirits in frenetic dance, was also located south of the road.

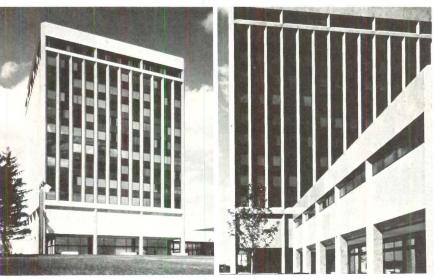
To emphasize these progressions and divisions, Tigerman made the road, which supported and created them, the primary path through the village. He also made it the connecting link between the two halves of what he calls his "nonbuilding," a black barn, sliced in half along the roofline with one half placed at each end of the road.

Each half-building is completed by a frame skeleton, resembling Robert Venturi's Benjamin Franklin House in Philadelphia. But here the frame represents not a lost building, but an incomplete one that is completed at the other end of the road.

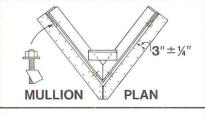
The east building, which is on the south side of the road, looks out through a glass wall on the cut-away side onto the other worldly Shaker community on the north. It contains the sacred aspects of the program—the exhibits which explain Shaker culture. Its other [News report continued on page 58]

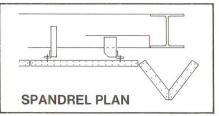
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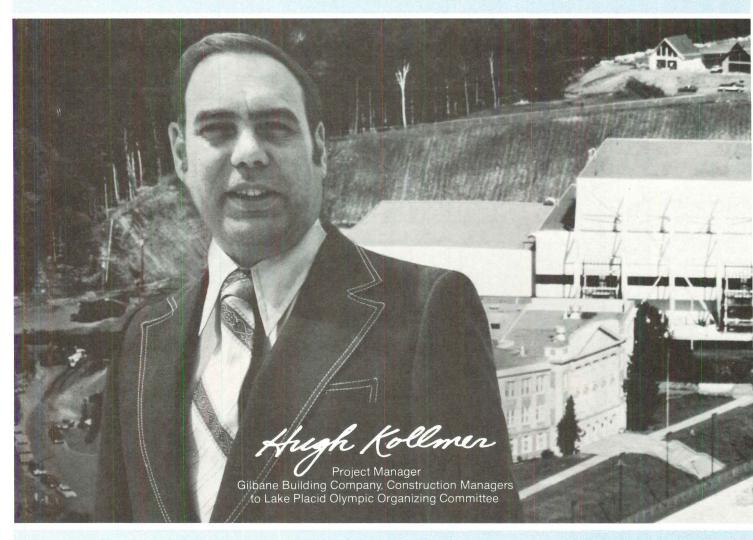


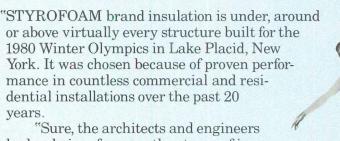
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Model, Tigerman half-building for Center.

half on the west is opened to the south where the Shakers conducted their worldly business. It houses the shops, cafeteria, and administrative offices the restored village's worldly facilities. Both barns are to be covered with black asphalt shingles to suggest that they are not of the village. [Jayne Merkel]

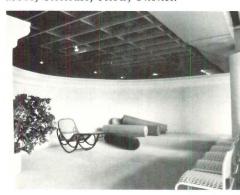
Jayne Merkel is architecture critic of The Cincinnati Enquirer.

Students crowd Designer's Saturday

What has become an institution in New York City—the annual gathering of interior designers and architects from around the country to tour 29 of the city's top contract furnishings showrooms—has become an educational program as well. Designer's



Designer's Saturday 1979 showrooms: above, Steelcase, below, Thonet.



Saturday, held the first weekend of each October for the past 12 years, began a student version in 1978 that, from al reports, more than doubled in attend ance. Sponsored by the New York chapters of ASID and Institute of Busines. Designers, Interior Designer Educator Council, and the National Home Fash ions League, the student program in volves open house at showrooms the Thursday before the weekend and or Friday and Saturday, speaker/seminarevents and tours of nearby factories Leonard Eisen, president of Designer' Saturday, also presented the annua \$3000 scholarship award to the winner of the Parsons School of Design compe tition, Rosemary Rees of Montreal and John Scarnecchia of Mohegan Lake

The showrooms were previewing quite a variety of office seating, with the emphasis on comfort through either padding or adjustable mechanisms, and a serious embrace of eclecticism. The renewed interest in traditional furniture has continued to make an inroad in con tract design, both in streamlined ver sions of 18th- and 19th-Century classic and conscious quotations inspired by the resurgence in popularity of Ar Deco and Art Moderne. As much as in troducing new pieces, manufacturer were stretching their retooling budget by making adjustments to existing pieces—a unit couch turned into mod ules, a rounded edge instead of a squared corner, staple items in new col ors and materials. Thonet unveiled it new showroom designed by New Yorl designer John Saladino and Steelcase it new digs by James R. Vaughan of Re lated Designs Inc., but the other awaited opening—Venturi and Rauch's room for Knoll International—was postponed until mid-December. [NM] [News report continued on page 62]

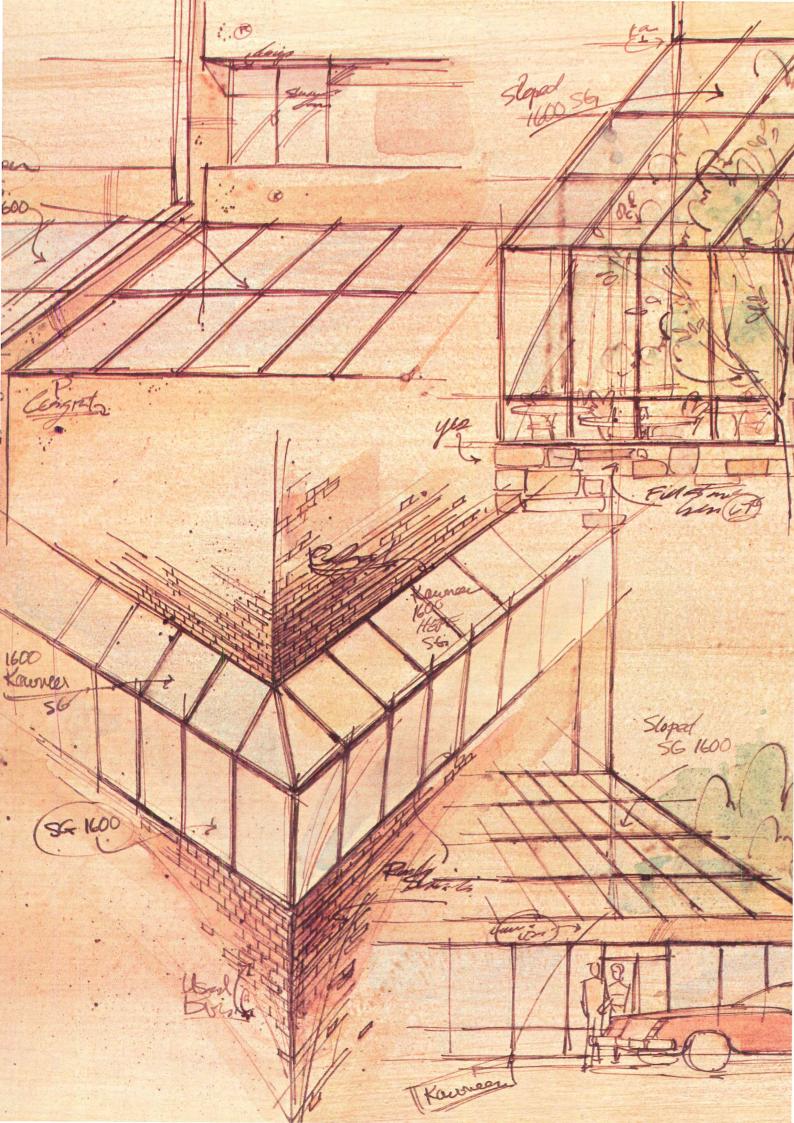


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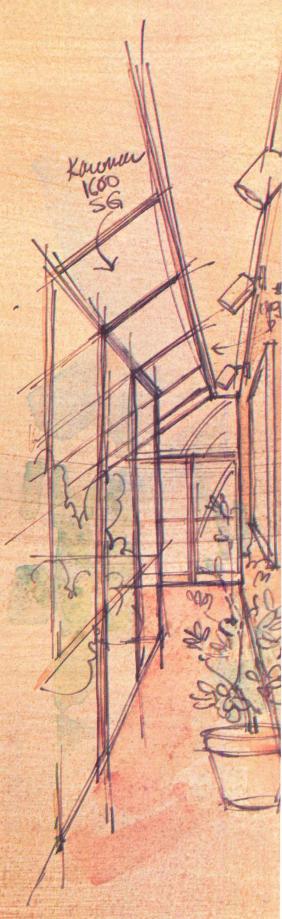
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The designer's element



Report from Los Angeles

The history of a Mission

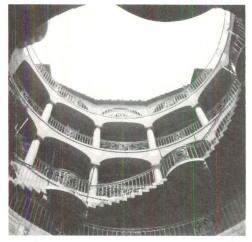
Restoration continues on the historic Mission Inn in Riverside, Ca. Built over a period of more than half a century, the inn is a California and National Historic Landmark. Owned by one family for most of its life, it now belongs to the Riverside Urban Redevelopment Agency, which is restoring it with the assistance of matching grants from the Department of the Interior, Heritage Conservation and Recreation Service.

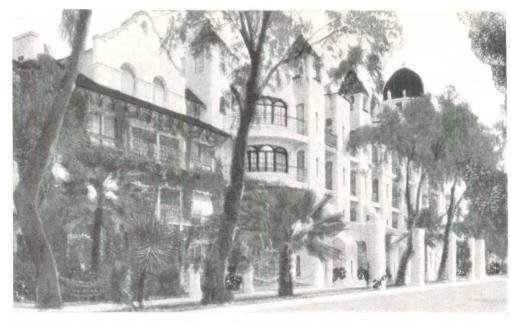
Briefly stated, the inn is a celebration of early 20th-Century California eclecticism on a truly monumental scale. It began life in the 1870s as Glenwood Cottage, the 12-room adobe brick home and guest house of the Miller family. In 1880, Frank Augustus Miller assumed ownership of the inn and proceeded to add onto it until the building filled an entire city block, crossing over an additional street with its employees' quarters.

Riverside is approximately halfway between Los Angeles and Palm Springs. In its heyday, the city was an important railroad stop at the center of the citrus industry, and a popular resort where breathtaking mountain views and lush agricultural landscapes provided a bucolic haven. The Mission Inn became an attraction in itself, drawing to Riverside such distinguished visitors as Theodore Roosevelt, Grand Duke Alexander of Russia, Sarah Bernhardt, and Richard Milhouse Nixon, who was married there.

Miller, who came to be known as Master of the Inn, began adding to it in the

The spectacular International Rotunda.





The Cloister Wing (above) reproduces architectural elements from old Missions: Buttresses from San Gabriel Mission, the tower of Carmel Mission. The Spanish patio (below, a view towards the Oriental wing) imitates a Moorish courtyard.



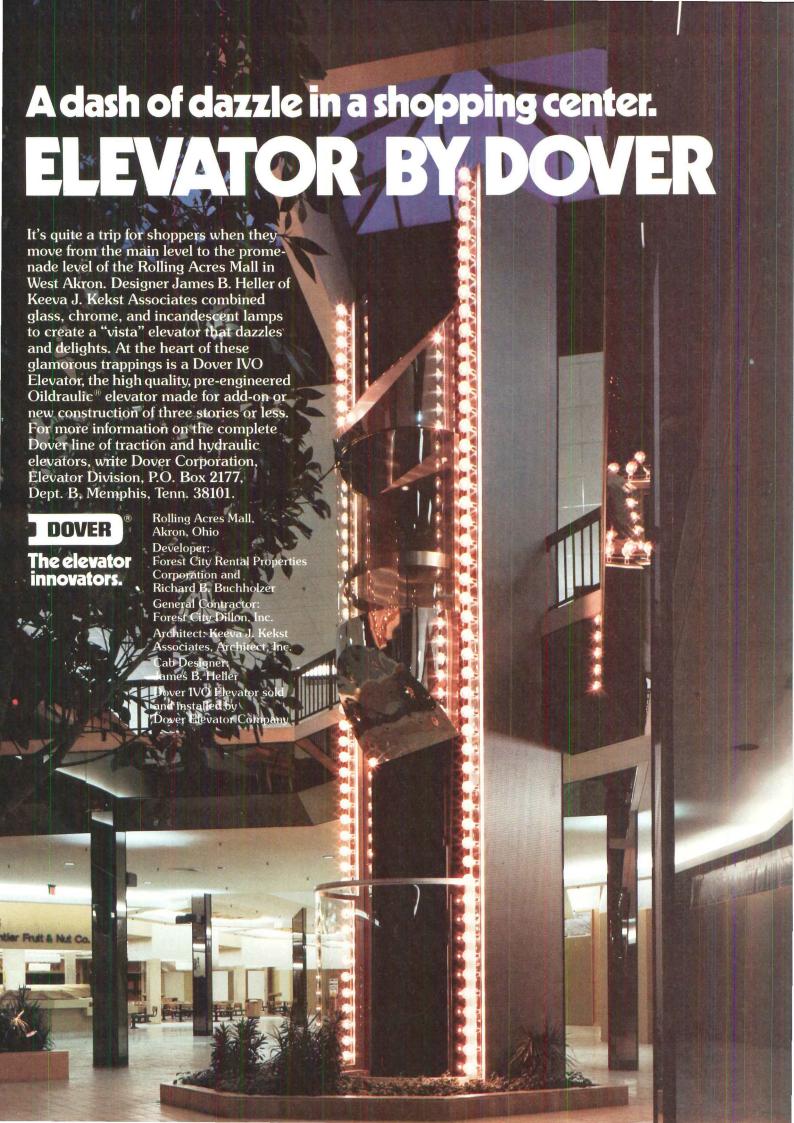
Mission Style in 1902. However, with passing years and successive architects, the inn soon developed its own unique and eclectic style. Structurally it is a combination of reinforced concrete, stud and stucco, and ribbed terra-cotta bricks. The structure is heavily embellished with frescoes, wrought-iron railing, and the lavish use of decorative tile. Its identifiable styles range from Moorish to Gothic to Mission Revival. It is so completely eclectic that it is impossible to describe any one section as belonging to a specific historical period.

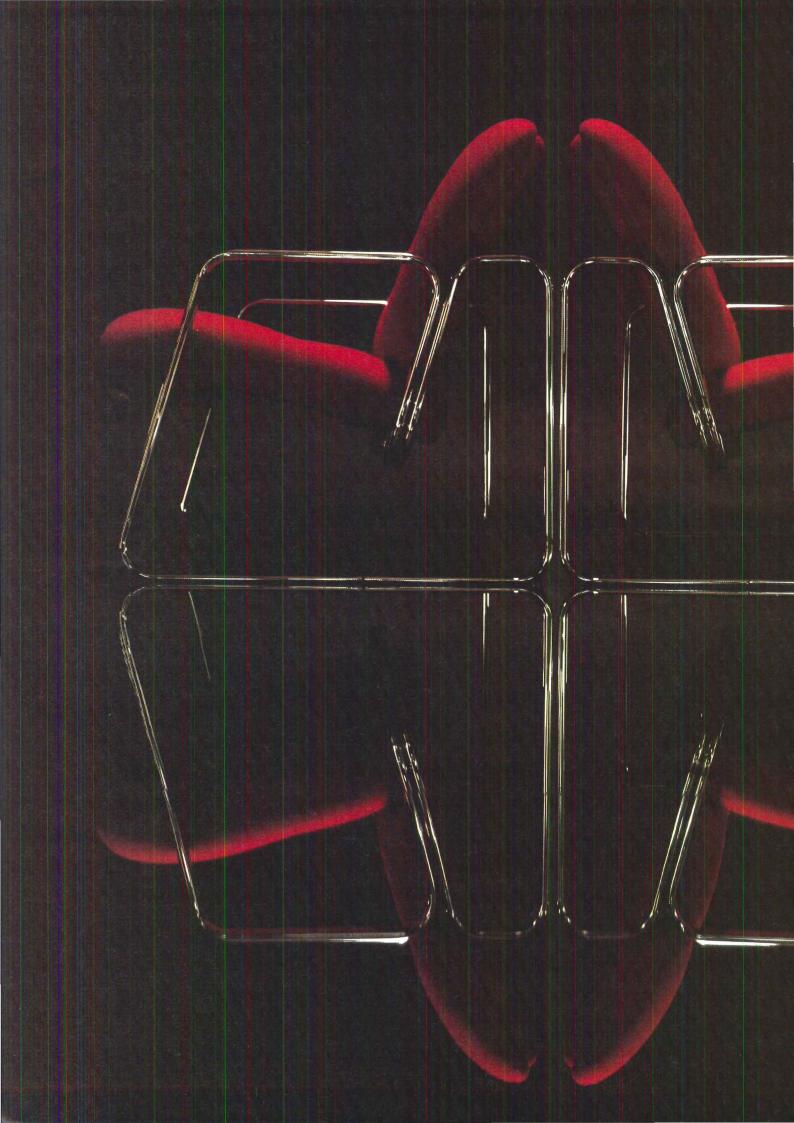
Miller, who was interested in promoting international understanding, encouraged the potpourri, bringing to the inn many art objects from his frequent travels abroad. These were incorporated into the structure of the building, and included such extravaganzas as the Tiffany stained-glass windows and the ornately carved gold-leafed altarpiece in the St. Francis Chapel. The eclecticism did not confine itself to European themes; an Oriental wing in the building grew around a small Chinese garden, now the center of the Lea Lea

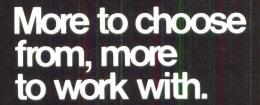
Room, an Oriental nightclub, bespangled with carved wooden ornament, a collection of gongs, and an enormous gold-leafed Buddha.

An army of craftsmen, who lived and worked at the inn, built the elaborate formwork which went into the concrete structure and lovingly reproduced details and entire sections of buildings which Frank Miller wished to incorporate into his dream. The inn grew organically, sprouting piazzas and courtyards, colonnades and roof terraces which meander through the structure providing light, air, and views.

More like a small city than a building, the inn has always accommodated a variety of functions, both public and private. These still include an art gallery, two chapels, numerous banquet halls, and a large number of shops. Many of the inn's rooms have always been primarily residential, used by people such as writers who would spend long periods of time living there. The International Rotunda, the last piece added to the inn in the 1930s, is an entirely [News report continued on page 66]







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Progressive Architecture 1:80

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commercial wing consisting of shops and offices. These ascend four floors, winding around a spectacular arcaded spiral staircase, visually one of the most exciting spaces in the entire structure.

When the city of Riverside assumed ownership of the Mission Inn, there were already a number of rooms which had been converted into apartments. It therefore seemed logical to extend and encourage mixed use in the antique megastructure. Today, the Mission Inn contains 137 apartments, 18 restored hotel rooms, and a large number of offices and shops. Local civic organizations continue to raise money for the restoration of individual sections of the inn, and once again the Mission Inn is drawing the interested traveler to Riverside. [Barbara Goldstein]



Venturi and Rauch's Knoll showroom: a cascade of fabric; flared columns; a reflection of plastic Adamesque ceiling.



Venturi and Rauch's Knoll showroom opens

Venturi and Rauch's showroom for Knoll International in New York, which opened December 5, represents a major effort by Knoll to ensure that the image they project is that of avant-garde, not dated, Modern design. Venturi and Rauch's scheme employs neon lighting and a cascade of fabric from the floor above to create a theatrical entry. The space of the main floor is punctuated by flared round columns and bounded by a white "picket fence" window paneling. [News report continued on page 68]

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On the floor above, a backlit exhibit of manufacturing processes provides the focus for an open-plan office, and the velour-covered conference room is highlighted (literally) by a pastel colored plastic luminous ceiling based on the pattern of a Robert Adam ceiling. The design parti will be discussed in greater depth in a forthcoming P/A fea-

A room with a view: scientifically saner

Windows are important to sanity, according to a recent editorial in the Journal of the American Medical Association (JAMA, July 27, 1979, p. 356). The article, by Samuel Vaisrub, M.D., cites several recent scientific studies by American and British researchers on the effects of windowless environments.

One study showed that intensive care patients whose rooms lacked windows were more than twice as likely to develop post-operative delirium as similar patients in rooms that had windows but were in other respects identical. Another, on workers in windowless areas-operating theaters, etc.-showed an abnormally high incidence of emotional problems. Many institutions are actually driving people up the (windowless) wall.

Academy elects Fuller, Hanson, Nevelson

Architect R. Buckminster Fuller, composer Howard Hanson, and sculptor Louise Nevelson were elected to membership in the American Academy of Arts and Letters, it was announced at the Academy's annual meeting on Dec. 7. Founded in 1904, the Academy selects its 50 members from the larger Institute of Arts and Letters: members are chosen as seats are left vacant by the deaths of previous members. Fuller is to occupy the chair of Allen Tate, Hanson that of Roy Harris, and Nevelson that of Elizabeth Bishop.

Fifth annual P/A AdAwards presented

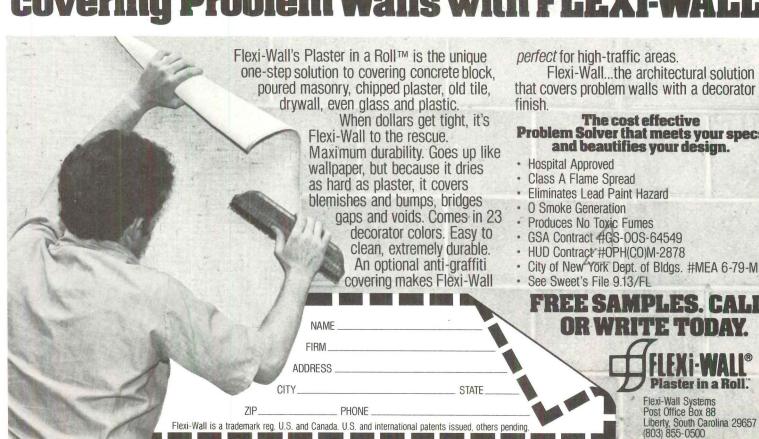
A panel of four architectural professionals cited firms for outstanding advertising design in Progressive Architecture's fifth annual AdAwards program. The 31 winners were chosen from a field of 483 advertisements divided into ten categories.

The winners are: American Seating,

Davis Furniture Industries, Forms & Surfaces, ICF, JG Furniture Systems Knoll International, Levolor Lorentzen. Steelcase, Thonet; Karastan Rug Mills: Emhart, Russwin Hardware Armstrong Cork Co., Belgian Linen Association; Pella-Rolscreen Co.; Celotex Roofing Products Div., Donn Corp. W.R. Grace & Co., Johns-Manville Building Systems Div., Shakertown Corp.; Koch & Lowy, Ebco Manufacturing Co., Otis Elevator Co., Westing-house Elevator Co., Bradley Corp.; Amarlite Anaconda Aluminum Div. Chemfab Birdair Structures Div., Helios Tension Products, International Masonry Institute, United States Steel; Landscape Forms, Matthews International Corp. Architectural Div.

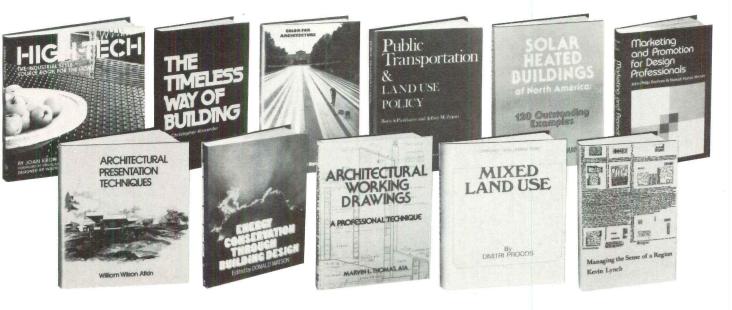
Jury members were Jack Hartray of Booth Nagle & Hartray, Chicago, Gertrude Lempp Kerbis of Lempp Kerbis Architects, Chicago, William Lohmann of C.F. Murphy Associates, Chicago, and James A. Novak of Olson, Popa, Novak, Marion, Iowa. Charles H. Biederman, manager, Consumer Operation, Advertising & Sales Promotion at General Electric Co., served as moderator. James J. Hoverman, publisher of Progressive Architecture, will present the AdAwards to the winning companies and their advertising agencies at a dinner to be held on Jan. 17, 1980. [News report continued on page 74]

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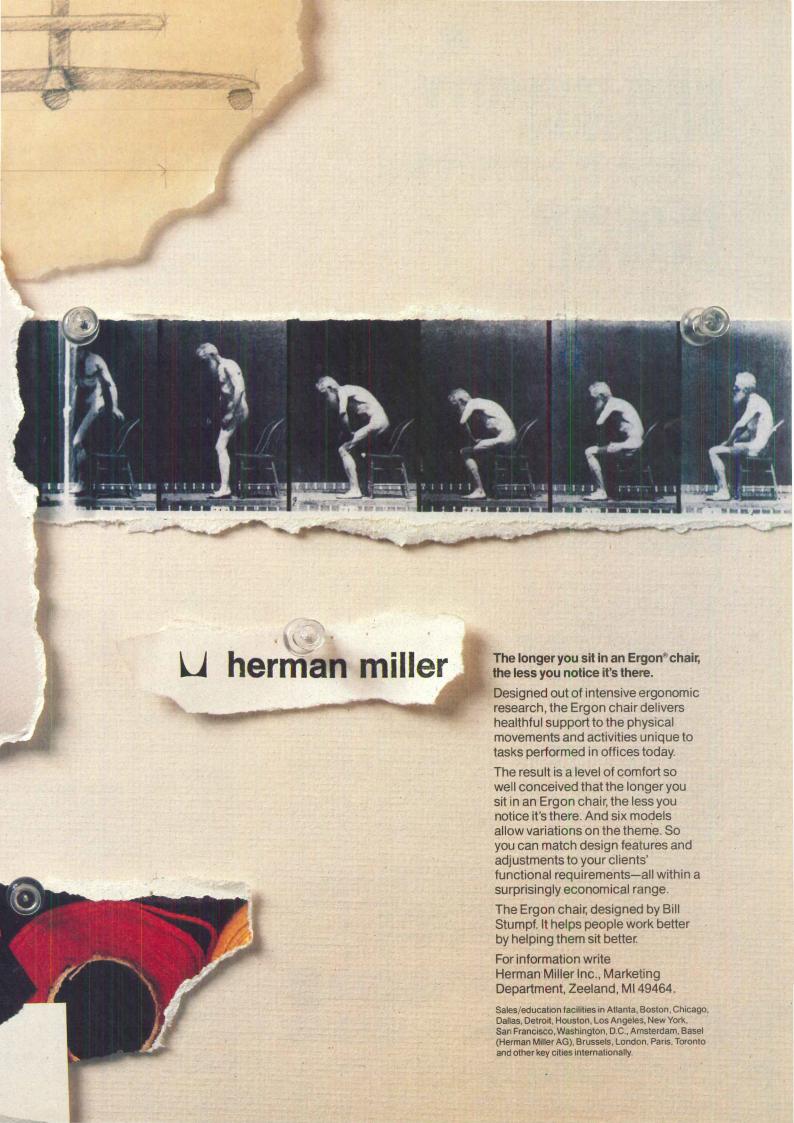
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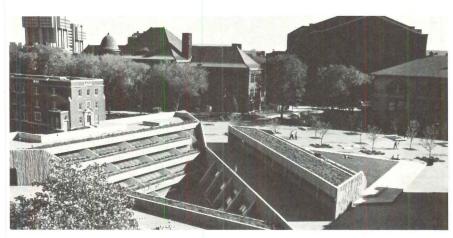
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NEOCON XII date announced

NEOCON XII, the twelfth annual Na tional Exposition of Contract Furnish ings and Interiors, will be held this year on June 11, 12, and 13. NEOCON, the largest contract furnishings show in the U.S., will be held as in previous years a Chicago's Merchandise Mart. NEOCON International, featuring foreign contract lines, will run concurrently at the Expo Center, across the street from the Merchandise Mart.

Richard Rush named P/A Senior Editor

Richard D. Rush has been promoted to the position of Senior Editor on the P/A staff in recognition of his significant role in the magazine's editorial program. He is in charge of P/A's Technics coverage including the 1979 issue on Energy Conscious Design and a second special issue on the subject scheduled for April 1980. Holder of degrees from MIT and Cranbrook, Rush taught architecture and building technology at Carnegie Mellon, University of Nevada, and Lawrence Tech, before joining P/A as an as sociate editor early in 1978.

Calendar

Exhibitions

Oct. 25, 1979-Jan. 13, 1980. "Thirties, a survey of pre-war British art and de sign. Installation by British architect Neave Brown. Hayward Gallery, London, U.K.

Through Jan. 31, 1980. "Garthe Edwards: Stained Glass Panels." AIA Galery, Portland, Or.

Dec. 13, 1979-Jan. 12, 1980. "Wallack K. Harrison." Institute for Architectur and Urban Studies, New York.

Competitions

Pioneer Square Design Competition Portland, Or. Transformation of a two level parking garage owned by the cit into a public square. Contact: Donald J Stastny, City of Portland Developmen Commission, 1500 First Ave., Portland Or 97201.

Conventions

Jan. 18–22. National Association of Home Builders 36th Annual Convention/Exposition. Las Vegas, Nv. Contact Betty Christy, National Housing Center. (202) 452-0405

ter. (202) 452-0405.

Jan. 14-Feb. 1. "Young Architects.
Yale School of Architecture, New Ha

en, Conn

Through Jan. 27, 1980. "Friday Architects," Rm 201, Special Projects, 2nd and 3rd floors, including Dennis Oppenheim, Craig Stockwell, Raque Rabinovitch, Kit-Ying Tieng Snyder Project Studios One, New York.

[News report: Eleni Constantine except as noted]



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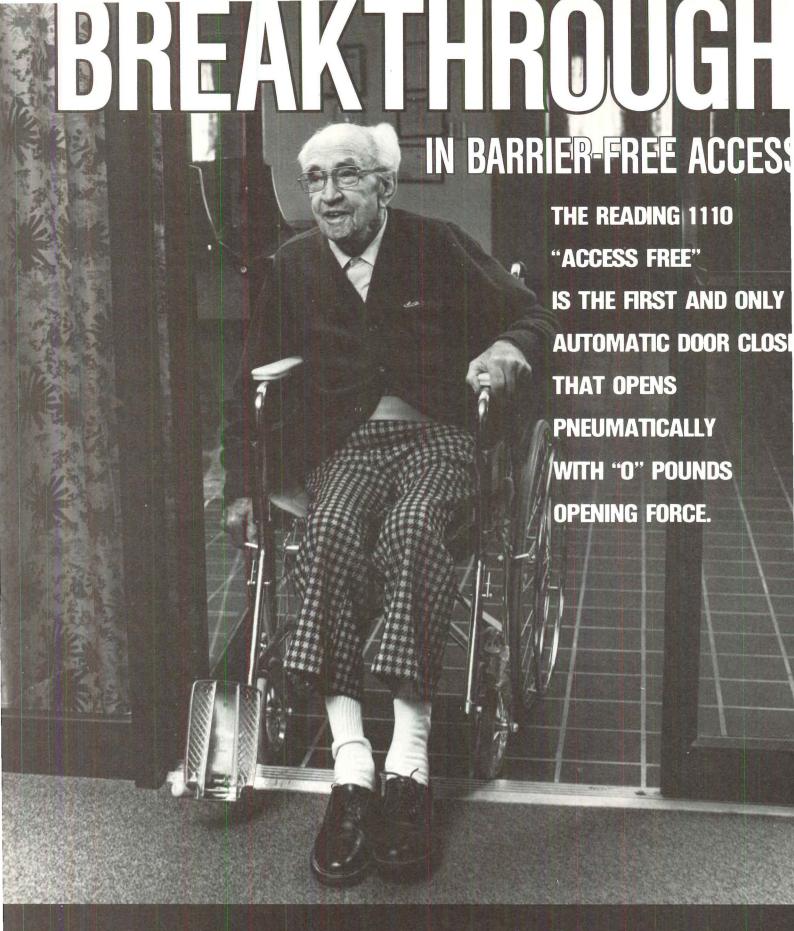
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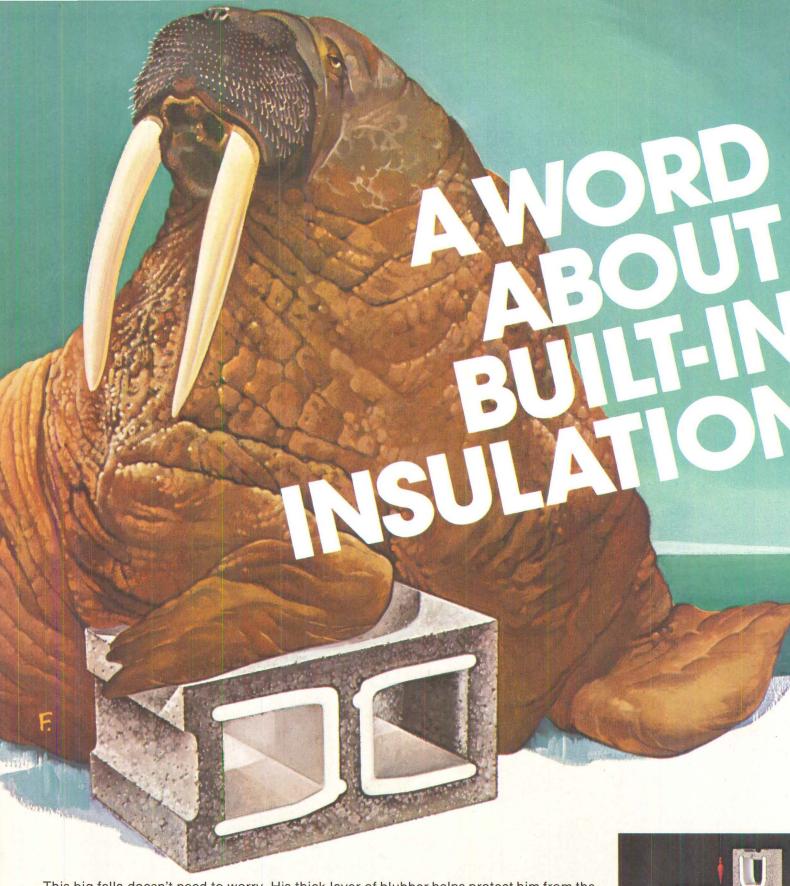
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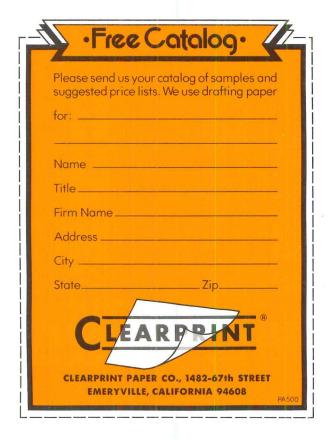
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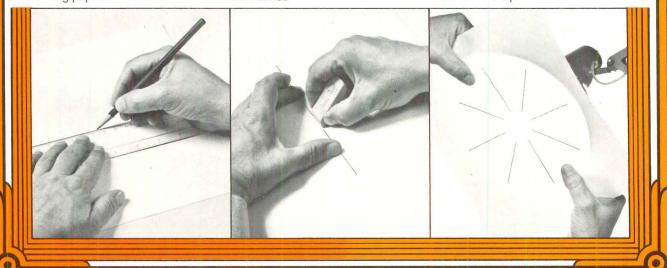
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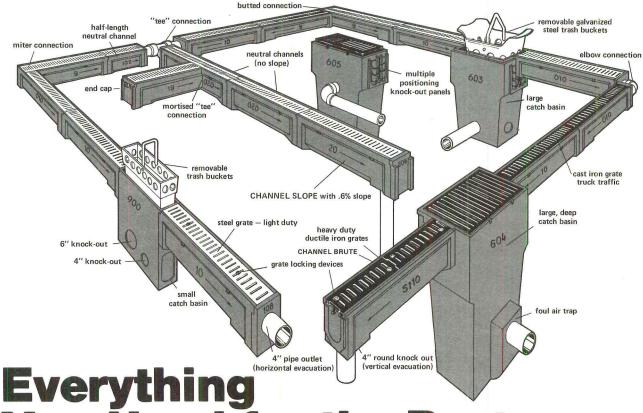
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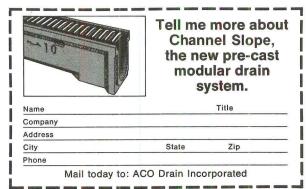
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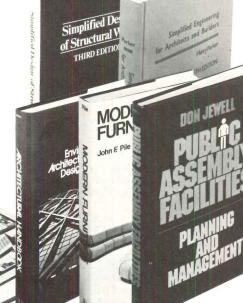
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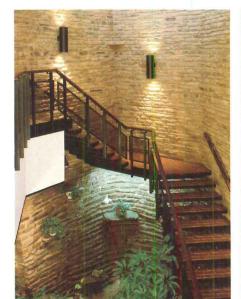
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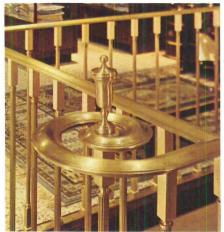
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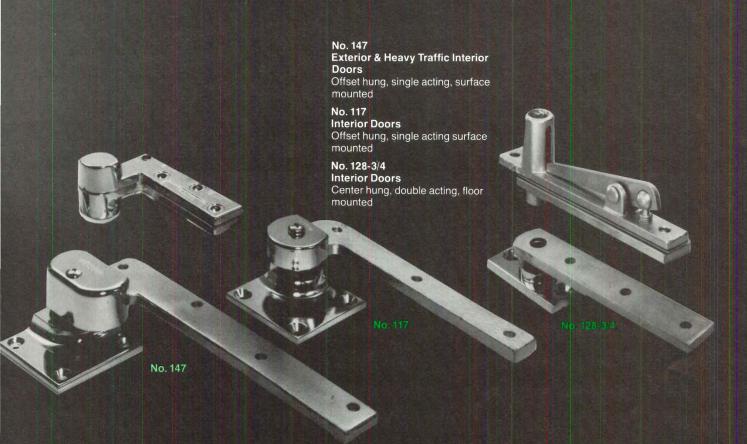
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The Pension Chair Design: Alvar Aalto, 1946

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The 27th P/A Awards

f this year's Awards program provides any ndication of things to come, it surely shows hat the days of grandiosity are over.

When the first P/A Design Awards jury met 7 years ago, jurors Victor Gruen, George Howe, Eero Saarinen, and Fred N. Severud oted a high level of competence in the enries, but they also remarked that "what eemed to be missing was imagination and long with it gaiety, excitement, and fancy.' That accusation cannot be made for this ear's winning projects, at least not in the catgory of architectural design. In that area, urors Frank Gehry, Helmut Jahn, Charles Rogers, and Robert Stern showed a recepiveness to some design attitudes that, if they and existed in 1954, surely would have been macceptable. Even so, in selecting the winners this year, the jurors insisted not only that he projects represent the very highest level of quality, but most particularly that they also e buildable.

If anything pervaded the entire program his year, then, it was the overriding emphasis on quality and originality. The jurors were not looking for submissions that were only competent or "good." Planning and Urban Design jurors John Kriken and Blanche van Ginkel continually sought that "quality product" that showed an interesting concept and maginative execution. Wolfgang Preiser and Francis Ventre of the Applied Research jury also noted that a routine application, even hough exquisitely executed, would not merit he same recognition as original work.

Architectural design

As the following pages will clearly show, this ear's architectural design jury concentrated primarily on the smaller-scale projects, and pecifically on those that embodied concerns or the aesthetic and formal aspects of archiecture. Part of this is surely related to the ypes of projects submitted to the Awards program. Almost half of the record number 928 entries were in the categories of mulifamily and single-family housing—areas hat have traditionally been the most recepive to innovations in all phases of design. Part of the explanation for this is also related, nowever, to the disappointing quality of the arge projects submitted to the program, as he following dialogue illustrates.

(ahn: All of the large projects lack a certain quality. I was looking for some that would synthesize a lot of the different trends that have occurred over the last ten years in archiecture, but from what we've seen, most of hem just really fail on a functional level.

Stern: Certain of the building types were

really disappointing, uninteresting, and mechanical, with none of the inventiveness of the housing, of all kinds, that we saw. We're in a shift, which I think is pretty clear when you look at the houses and what their formal intentions are about. What the subject of architecture is either takes a longer time to filter to the big offices, or they resist it because it's a change they don't want to get involved in; probably both are true.

Rogers: The question, beyond the technical part, beyond the question of style, is what a person does, having chosen a particular vocabulary. What we're saying is that there is no particular style, and what we are judging is art and beauty, and the way one handles a chosen vocabulary. The new idea is really the old idea of quality.

Stern: We are also concerned with the relationship of new buildings to old buildings, which is a major problem of our times. Architects are continually faced with this, sometimes with adding modest things to big things. But many times the situation is the other way around, where enormous new complexes are being added to something that is being saved for sentimental or other reasons.

Gehry: Can we set some kind of criteria about what we're looking for? I'm basing everything on looking for excellence, regardless of what the project is.

Stern: I agree. The sad thing is that the quality of excellence in the public and commercial sectors is just not up to that of some of the other work, mostly the housing.

Jahn: The important question for me, then, is why is this the case. I imagine it's because the larger projects usually just don't allow one to come up with the same clarity of an idea and carry it through.

On the last day of the program, the entire jury gathered together to discuss submissions being recommended for recognition. The inevitable question was raised by the research and urban design and planning jurors concerning the preponderance of awards to residential schemes.

Kriken: Precisely the way to view all of the houses is as very personal, private, artistic statements. To look for universal qualities, as we might tend to do because of our professional backgrounds, is inappropriate.

Jahn: This is the simple reason why there is always such a majority of houses, because they are much more a breeding ground for ideas

The jury









Architectural design
Frank O. Gehry, FAIA,
president, Frank O. Gehry &
Associates, Santa Monica.
Helmut Jahn, AIA, partner
in charge of design, C.F.
Murphy Associates, Chicago.
Charles F. Rogers II,
principal, Perry, Dean, Stahl
& Rogers, Inc., Architects,
Boston.
Robert A.M. Stern, AIA,
Robert A.M. Stern

Architects, New York.

Stern: Sometimes we have been preoccupied with making wholesome whole-wheat bread, which has been translated as safe and sanitary housing—the most depressing environments

to live in imaginable.

van Ginkel: No, they're not the wholesome whole-wheat bread; they're the packaged white bread, without soul. Good whole-wheat

bread has soul.

Rogers: The observation about all of the houses being expensive is not entirely correct. Many are built of very contemporary, low-cost materials.

van Ginkel: Don't mistake me. I'm not saying one shouldn't have the cream and rich des-

serts; one needs them, too.

Stern: The need to embellish architecture, which these houses embody a cry for, can be applied to all buildings in all sectors of our society. The impoverishment, the quest for minimalism, has too often been translated into "make it simple and cheap and get on with it." We've suffered a lot in our environment because of that.

van Ginkel: I agree with you, but I also think there are some projects here that display a certain disrespect for their community and

for the land they sit on.

Preiser: If you publish this kind of work, some public housing decision-maker will say, "Hey, yeah, let's make some porticoes and columns and adorn our public housing with

some relics of the past."

Stern: I would hope so. If the portico stands for a front door to a building, whether it's a single-family house or a 30-story high-rise, then I would hope that the people who administer the programs would put them on the buildings. That would contribute enormously to the dignity of the people who go in and out of the buildings.

Urban design and planning

In looking at the entire spectrum of urban design and planning efforts represented by the entries in this category, jurors Blanche van Ginkel, and John Kriken had some pertinent comments to make about the state of the art.

Analyzing documents on preservation, waterfront conservation, urban redevelopment, small-town growth, and downtown revitalization, the two jurors observed that the emphasis was on the incremental low-key approach to planning. Many proposals kept the area of interest constrained to a specific scale and fine level of detail. Kriken observed that the efforts generally were quite workmanlike and very realistic, with many schemes emphasizing measures to infill the existing context. While he was heartened to see such a high level of professionalism, he wondered if many of the efforts were not too local, too small-scale. Many of the reports had to do with improving the environment rather than changing it—improving by "soft or minimal" measures such as planting trees and installing

Van Ginkel saw this attitude as an overreaction to the often-flawed results of the largescale projects. "Now we're fiddling around with lots of itty-bitty things," she explained, "We really should be a lot more sophisticated and deal with both at once." Van Ginkel also noticed that there was an "excessive concern" with detail and less with city structure. She sought documented evidence that what planners were proposing would influence urban form on a greater level than that of local incident. She looked for proposals or schemes that might change the larger-scale pattern of a city-for example by making the pattern more recognizable to the people who use it; that it aided in orientation and scale of city use. "There is a great deal of concern for the amenity of the neighborhood," she explained, "but I find very little for the amenity of the city as a whole." Certain small-scale interventions of the generalizable sort, she averred, could in fact change the way in which the city as a whole operates, without necessarily having to resort to a dictatorial sort of plan.

Kriken pointed out, however, that large-scale projects still are being executed in urban areas, ones that go to a single developer, as an umbrella project. This kind of approach is still "anticity," he contended. "What makes cities great is that they are made up of hundreds, thousands maybe, of individual investments, and they all come together to create a certain richness. Because of the economic system, small business and small-scale development are often discouraged.

Still, both jurors liked the "relaxed" ambitions and intentions seen in many of the schemes, especially for small towns. There was a sense of fitting in new construction with old, of preserving historic buildings, setting standards for rehabilitation, and so on.

Missed, however, by Kriken was the sense of multidiscipline team effort that characterized so much of the work in previous years. "People are now hiring urban designer economists and social planners in spaced sequences, so that few work simultaneously together," he argued. "A report tends to reflect that area for which you are contractually obligated." Architects and planners are often hired just to do the urban design guideline book, while some other group tackles transportation and so on. The issue of how far a particular design responsibility—or opportunity—should be stretched becomes an issue.





Urban design and planning John L. Kriken, AIA, AICP, associate partner, director of urban design and planning, Skidmore, Owings & Merrill, San Francisco.
Blanche Lemco van Ginkel, professor, director, University of Toronto School of Architecture, and partner, van Ginkel Associates, Toronto.

With regard to the specific criteria for remiation, Kriken and van Ginkel looked or documents that communicated their inent and proposals well. If guidelines were avolved the jurors sought some sense of ierarchy and importance of recommenlations, so they could be useful tools to olicymakers. When every recommendation s made at the same level, they noted, there is o sense of what consideration is critical, or what is simply desired.

They looked for community participation out were cautious about parochialism in ommunity involvement-meaning a vision hat incorporated known features of daily life out was not helpful to the planning of the city s a whole. There had to be a "quality" prod-ict resulting where the concept was interest-

ng and the execution imaginative.

The proposals had to be feasible, whether n terms of the public decision-making proedures or financial arrangements, etc.

In terms of implementation and feasibility, he jurors sought documents that allowed for hange over time. If the product would leave he policy-maker something that was so fully esolved that it couldn't withstand any modfications without falling apart, it did not appeal. They looked for solutions capable of ealistic modification over time.

Applied research

Structure and form were very nearly personfied by the duet of architects who served as he research jury. Wolfgang Preiser gave the election session its rhythm and structure, and Francis Ventre added the melody. The ession opened with a presentation by Preiser of a list of selection criteria. These criteria, lthough altered and subjected to various changes of emphasis by Ventre, became the packbone for selection. Here is a synopsis of hese criteria:

1 Meeting the needs of the future: Are the problems that are addressed meeting, or peaking to, problems of our times or of the uture? Research doesn't have to necessarily be technological forecasting to be future

oriented.

2 Meeting user needs: The effort should be addressed either to the people who will occupy a building or to the design or policy lecision maker. Have the researchers conulted with these actual users? In a pragmatic ense this means the client, either a particular person or group or a universal one.

3 Wide applicability: Regardless of the mmediate scope of the project, it should peak to the general problem involved.

4 Policy relevancy: How does the research pear on policy decisions of people at the nany levels of decision making, both public ind private?

5 Solid data: Is data collection well documented and of high quality?

6 Solid methodology: Are procedures for gathering and evaluating data effective?

7 Appropriate format and/or disseminaion: Much research ends up on the shelves and is never presented in a way so that decision makers can have ready access to it. The emphasis should be on use. Language and

graphics should be clear.

8 Cost implications: How much did the research cost? For the widest applicability, research efforts should be cost effective. Also,

are there cost or resource savings to the client who employs the research findings?

9 Integrative approaches: The value of pulling different administrative or organizational units together in addressing a particular problem should be emphasized. It is a very important issue of our time to bring people together in any problem-solving situa-

10 Recent work: An annual awards program should represent the state of the art. Work that has been done recently should be recognized. A routine application, exquisitely executed but representative of things we have been doing a long time, does not merit the

same recognition as new work.

The three projects which were distinguished by Preiser and Ventre fulfilled most of these requirements and were all socially based research. They all make very specific recommendations for designers. The physical variables are clear, and the consequences of the design choices are explained. The jury felt that each of the winners was also well aware of the state of the art in the given facility type. This information was funneled into the data.

Ventre marveled at the educational emphasis of many entries: "Some of these submissions are like love letters to the world. They come into the research category not because they adduce any particular kind of evidence to evaluate a hypothesis, but because they have found something universally useful. The interesting thing is that this kind of public education used to be done by visionary architects with grand or bold schemes. It might be that the research category is supplanting the visionary project as a way to get an idea to the world at large.'

Although the winners in research satisfied their stated criteria, the emphasis in the minds of both jurors appeared to be the importance that these projects might have for influencing policy. Says Ventre: "What you have to do with research is affect the decision climate, not change a specific decision." He continues, "I look with favor on research that generates new variables and gives them definition so they can start to be counted.

There were only 46 research entries this year as compared to the record crop of 80 in 1978. Although several energy-related entries qualified for runner-up positions, none made the final cut. Equally lacking were the color and spice that accompanied the previous year's selections. There was one remarkable achievement: For the third consecutive year, a team of Moore, Cohen, and others of the School of Architecture and Urban Planning at the University of Wisconsin has been selected as a winner. The two previous citations are capped this year by an award.





Applied research Wolfgang F.E. Preiser, partner in charge of research, Architectural Research Consultants, Inc., Albuquerque, and associate professor, codirector, Institute for Environmental Education, School of Architecture and Planning, University of New Mexico, Albuquerque. Francis T. Ventre, chief, Environmental Design Research Division, Center for Building Technology, National Engineering Laboratory, National Bureau of Standards, Washington.

Rodolfo Machado and Jorge Silvetti

A series of steps, terraces, squares and gardens bring order to an urban campus that was eroded over the years.

Project: The Steps of Providence, Providence, RI.

Program: The Rhode Island School of Design "campus," unlike most American university campuses, has conspicuously unclear physical definition. The RISD facilities have grown around and within structures of the city by acquiring existing urban buildings (some of which possess unusual quality) and by adding new buildings within typical urban parcels. The purpose of this endeavor was to create tangible, positive urban space where presently there exists only voids and leftover areas.

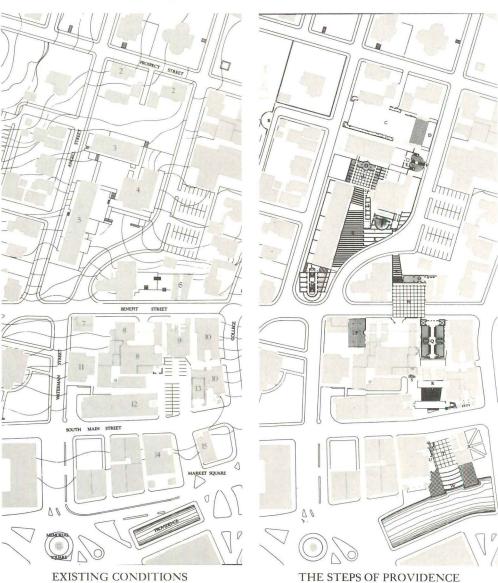
Site: A steep slope in the oldest part of the city.

Solution: Existing open spaces have been redesigned into gardens or into squares and circulatory axes. New structures of the project have been given careful consideration in order to assure their possible future role as generators of new public spaces. The "stair" serves functionally, expressively, and symbolically as the major thematic element to fulfill these aspirations. The "stair" also copes with the pervasive problem of topographical relief, which traditionally prevented comfortable connections between parts of the campus. From the bottom of the hill, at the river, to the top of the slope where the last RISD building is located, a series of steps will tie together the now dislocated structures. The steps will also provide an itinerary of circulation that functions logically and which contains the multiplicity of elements of an "urban narrative" un-folding through a series of controlled transformations of typical architectural elements. Because RÍSD is an art school, an effort was made to make all the buildings and spaces "exemplary" ones, to be drawn from, learned from, performed against.

Construction methods and materials: Cast-in-place concrete, concrete, stone, brick, steel.

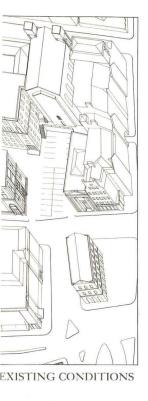
Jury comments

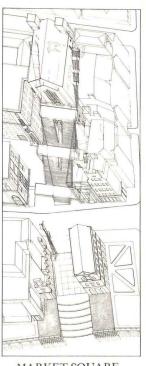
Stern: This project is extremely brilliant. It falls between the schools of architecture and urban design. I am surprised to find it in this room to be judged with architectural design because there are more proposals for the spaces between buildings, and for the



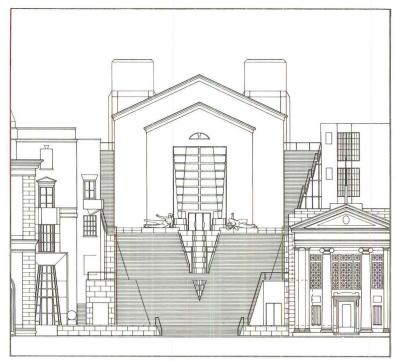
THE STEPS OF PROVIDENCE







MARKET SQUARE – MEMORIAL STEPS



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Progressive Architecture 1:80

edges of buildings to modify those places, than for any usable building. However, I think it was wise to put it with this jury because it would probably be more appreciated here.

be more appreciated here.

Rogers: To me this is about the most significant urban design architectural scheme in any American city I've ever seen. I'm really overwhelmed by it.

Stern: The drawings are incredible; it has a full repertory of Classical and Neo-Classical rhetorical devices bril-

liantly assembled to make a townscape. **Gehry:** It's a spectacular knitting together of a bunch of diverse architectural elements with beautiful pieces of sculpture.

Jahn: It's more townscape than architecture, since it obviously does not address the whole range of problems one normally deals with in a building. It's creating an environment with linear elements that tie the buildings together.

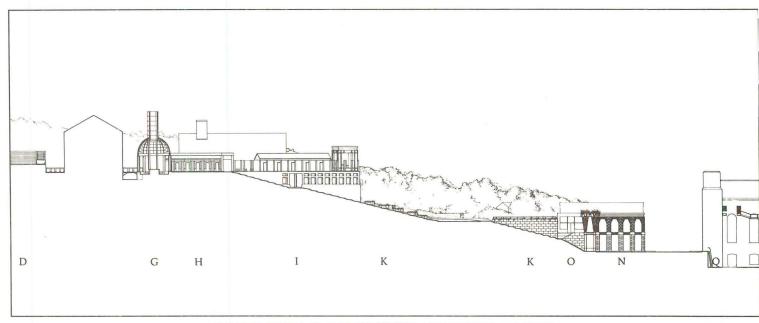
Rogers: I see it very positively as architecture versus the normal urban design that we are used to, with x number of streets, trees, benches, and that type of

thing. This is why I think it's so very significant. It could be as prominent a pacesetter for development in other American cities as the good old Faneuil Hall markets were for Boston. There's nothing like it anywhere, except Europe.

Credits

Architects: Rodolfo Machado and Jorge Silvetti, Boston, Ma; Charles B. Crowley III, Stephen Alastair Wanta, James B. Favaro, assistants.

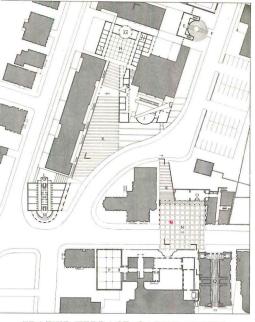
Client: Rhode Island School of Design, Providence, RI.



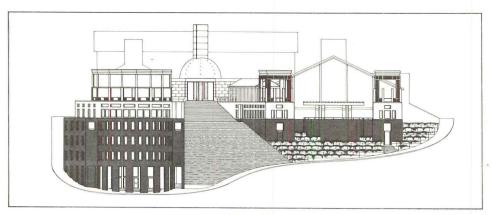
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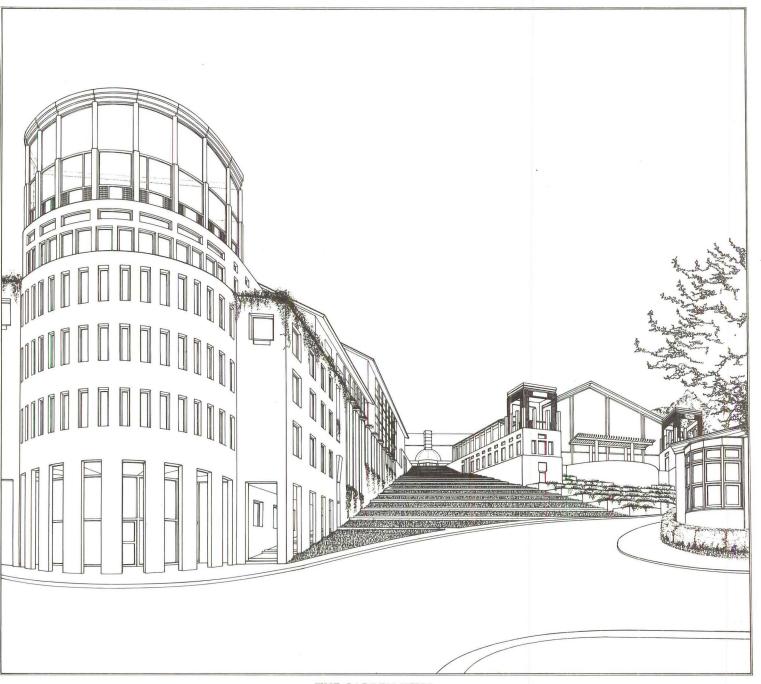
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Progressive Architecture 1:80

Progressive Architecture 1:80

Emilio Ambasz

An underground weekend retreat in Spain is to be both an abode for the mind and a place for the senses.

Project: House for a couple, Cordoba, Spain.

Program: This weekend retreat for a couple without childern is planned as a place for meditation and contemplation, which is "conceived as an earthly vessel for filtering daylight's rays, and as a radiant veil for echoing twilight's colors."

Site: In the middle of a wide, rolling wheat field, 15 miles from Cordoba.

Solution: The house is a contemporary reformulation of the traditional Andalusian dwelling, which centers around a patio. The living areas are insulated by earth to keep the house cool in the hot, dry climate. Two tall, rough stuccoed white walls meet at right angles, defining the house's boundaries and its entrance. From there, steps lead down to a below-grade patio onto which the underground house opens. The living quarters comprise a large continuous space defined by an ambulatory at the patio side and by sinuous walls at the back. Near the top of the two high walls is a screen-enclosed wooden balcony for meditation, which one reaches by one staircase and leaves by another.

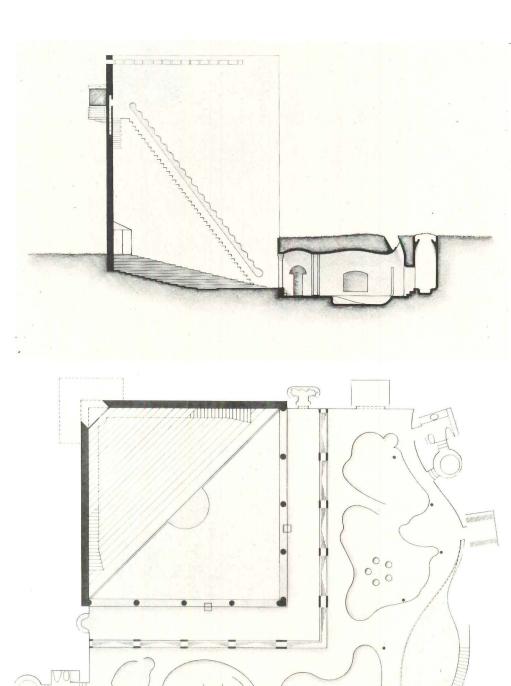
Construction methods and materials: The building technique, as practiced by local builders, uses concrete and bricks. Concrete floor and wall slabs rest on beds of cast sand. A fiberglass liner entirely wraps the buried surfaces. Insulated double walls and slender columns

support a concrete roof.

Jury comments

Jahn: This is a very livable, but a kind of monumental statement, which also has a great relationship to the landscape. It puts itself into contrast with the land, but makes functional use out of it. The wall is not just a wall; by developing the stairways and lookout on top, the living environment is extended into another dimension, which is going to make this quite a rich environment to live in.

Gehry: The stairs work beautifully as a point of entry and as a sculptural intrusion in the space. The house has a very strong and surrealistic imagery, and it holds its own as a sculptural object. Living underground with that huge object outside is going to be spectacular, with a sense of pulling you out into the sky. **Stern:** This project shows that you can



uild underground and still be archiectural. The curving cut in the earth is n a way very Spanish, via Burle-Marx; 's like a landscape gesture made aree-dimensional. Rogers: The cut curve to me is the

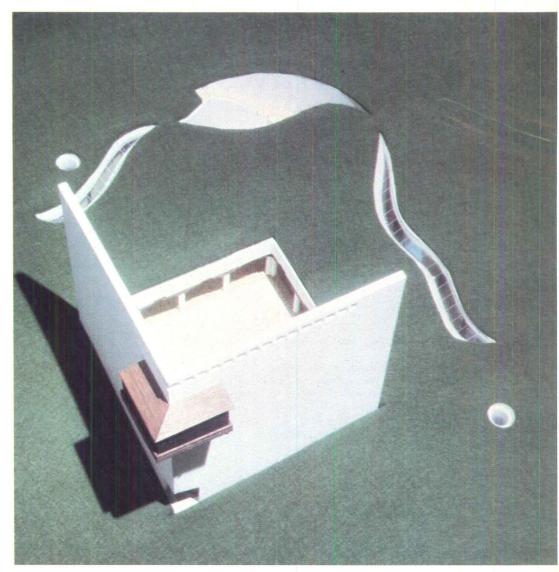
nagic; it pulls the whole scheme to-ether and makes that foil wall work. t's such a beautiful element of composion . . . you take that curve away and it would be a much different scheme.

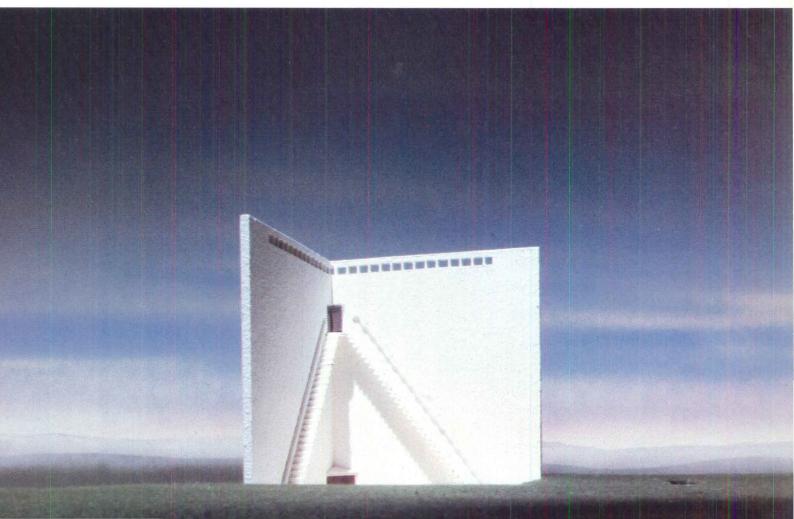
Credits

architect: Emilio Ambasz, New York. **Engineers and builders:** Ramon Gareras Blanco y Cia.

Modelmaker: N. Salvarani. Model photographer: Louis Checkman.

Renderers: E. Ambasz, L. Mattei. ine drawings: Robert Hart. **Client:** withheld by request.





Michael Graves

Houses designed for three different clients show the wide responses of one architect to varying conditions.

Kalko House

Project: Kalko House, Green Brook,

Program: A conventional set of living requirements for a physician and his wife, particularized through the need to accommodate the clients' collection of foreign automobiles.

Site: A clearing on a densely wooded, steep slope that offers dramatic views of

New York City.

Solution: The garages, which provide enclosure for one side of an entrance forecourt, are a primary factor in the site organization. But here, the French courtyard model has been varied. Instead of having two flanking and parallel side walls with the house centrally disposed, one wall has been transposed to the rear of the site to enclose the pool, and also to encourage views to Manhattan from the front. Inside, a pair of stairways is splayed to emphasize the centrality of the entry and living room. At the garden side of the house, major spaces are arranged in an echelon that follows the natural slope of the site, and that also encourages the oblique view to the city.

Construction methods and materials: Existing foundation; conventional wood-frame construction with exterior surfaces of painted stucco.

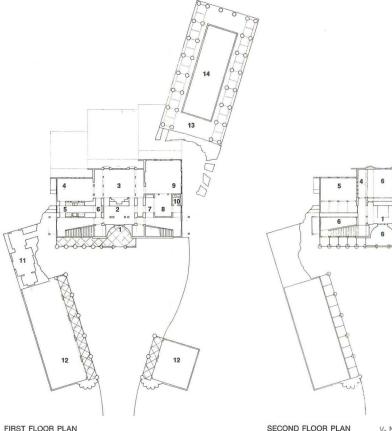
Jury comments: see following page.

Architect: Michael Graves, Princeton, NJ; Karen Wheeler, job captain; Ronald McCoy, Juliet Richardson, Terry Smith, Konrad Wos, assistants.

Photographers: Keat C. Tan, Ted Bick-

Modelmakers: Ron McCoy, Terry Smith, and Konrad Wos.

Clients: Dr. and Mrs. Charles Kalko.

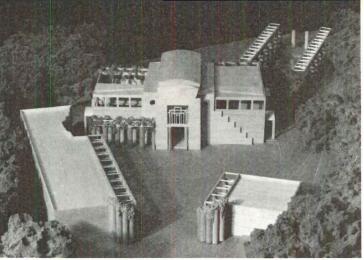


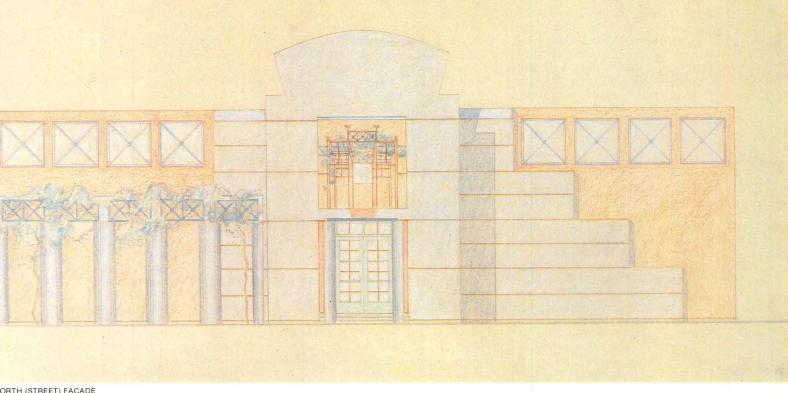
FIRST FLOOR PLAN

First floor 1 Entrance 2 Vestibule 3 Living 4 Dining 5 Kitchen 6 China pantry 7 Bar 8 Study/Guest 9 Sitting 10 Bath 11 Maid 12 Garage 13 Pool Terrace 14 Pool

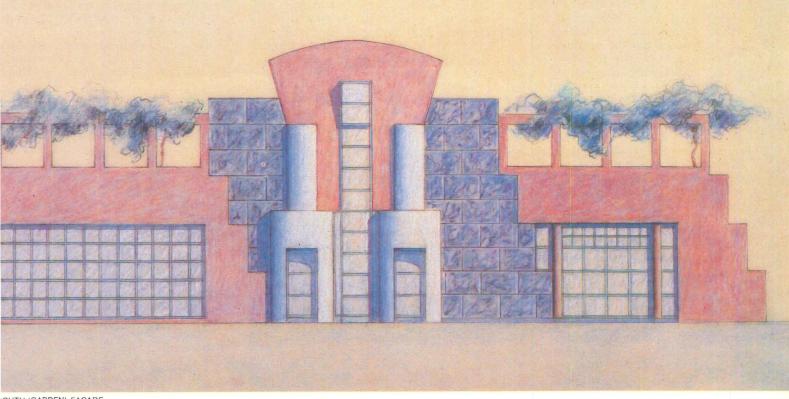
Second floor 1 Bedroom 2 Bathroom 3 Dressing 4 Gallery 5 Roof terrace 6 Open to below







ORTH (STREET) FACADE







MODEL, FROM NORTH

Jury comments

(Although names of the author[s] of projects submitted to the P/A awards program are concealed from the jurors, in the case of the three awards presented here, the jurors were well aware of the projects' origins, as the following commentary, which covers all three of the awards, shows. Ed.)

Gehry: These represent a very high level of work, and I hope they all get built.

Stern: I also think they're very skillful, and I wish there were six more here by the same architect. He's one of the ten to fifteen best architects in the country, maybe in the world, and its ridiculous not to admit it. Unfortunately, he hasn't built very much, and maybe we would change our opinions if we saw some of these built.

Jahn: Obviously the work is very skillful and competent, and we should take time to evaluate it. These houses are very complex and very personal. They only address themselves, however, to a particular element of architecture, which is the aesthetic, cultural side, and not the side that deals with the more real problems, and ultimately with the problems of getting buildings built. We've been seeing his drawings for a long time now, and they just don't very often seem to be transformed into buildings.

Gehry: I agree that until they're built, we can't prove that he can build something and pull off the imagery with the quality that is achieved in the drawings. The real issue for me is whether the quality in the drawings, which is so seductive and special, can be transferred into actual buildings of the same quality. The question of technical competence is not a problem. He can build buildings—he's built enough of them to know how to. The question is whether or not he can transfer the aesthetic, and I think he can.

Stern: The aesthetic is the only important thing about building. When architects get together to talk about the state of their art, aesthetics is the only interesting thing, although there may be many ways to talk about it and many ways to define it. The cubic footage and cost per square foot are not the principal concerns. The architect may be concerned with a million things, but the only buildings that we are finally interested in are the ones that speak to us

from an aesthetic point of view.

Jahn: A building ought to merge the idea with the reality. There are aspects that have nothing to do with aesthetics, but that have to do with codes, with costs, with schedules, with delivery techniques, with craftsmanship.

Stern: Every architect goes through those things, whether a shed or a 70-

story building is being built.

Jahn: Still, I do have questions about materials, techniques, what things are going to look like, and how they are going to stand up. I'm not disputing the aesthetic issues. Although these houses might not be what I would have done, I'm not saying Graves does not have a way of looking at a building aesthetically. But that isn't the issue. What is, is that we are putting up three buildings for awards that a lot of people have been shaking their heads over, and I wonder where this will ultimately lead, what is signifies for the profession, and how it solves the problems.

Gehry: Structurally, there's no hoop-de-doo in these buildings that can't be built. The forms are simple, and there's clarity in them, and no complication about building them that I can see. The complication is in transferring the aesthetic quality implied by drawings.

Stern: I feel these projects show a degree of maturity in coming to grips with some of the things that trouble not only Helmut, but everyone else. But you can't, on the other hand, deny the fact that the amount of formal invention is astonishing, and that the ability to manipulate traditional form and language in a new way is very encouraging.

Jahn: I agree wholeheartedly with the aesthetic judgments we have made. But I think we have been for too long a time investigating ideas. We've gone through Post-Modernism, late-Modernism, Historicism, and new Rationalism, and I think we've now reached a time where all this investigation leads to a dead end. **Gehry:** I'm interested in architecture as a work of art, and whether it will hold up as art. I find the imagery of these houses refreshing because it's so personal, because Graves has continued to refine it. I don't personally want to do this kind of thing, but I champion someone who is willing to take a personal point of view and push it. I think Graves will solve the problems we're all concerned about, and I look forward to seeing these houses built.

Plocek House

Project: Plocek House, Warren Town ship, NJ.

Program: Permanent residence for a family of four, with a library that is to be used as a guest room, and a small study that is to be secluded but accessible from the main house.

Site: A steep, wooded hillside.

Solution: The house's three stories are reflected in its street façade, where the articulation recalls the classical tripartite division of basement, piano nobile, and attic. The house is entered through this façade at the lower level, and through the east façade at the main level. At the intersection of the two entry axes, a stairwell is represented as a column with its base, shaft, and capital rising through the three levels of the house. In the composition, the house and land scape are formally interdependent. For example, along the primary axis, a gate relating to the entry at the lowest level i pulled away from the façade, while the study pavilion in the garden is seen a the keystone removed from the mass o the upper portion of the house. In addi tion, the secondary axis at the main leve is paired with a parallel axis through the terraces. The stepped walls of the gar den mirror the rear of the house thereby allowing an alternative reading of the house as a residual element in the whole composition.

Construction methods and materials Conventional wood-frame construction with exterior surfaces of painted stucco

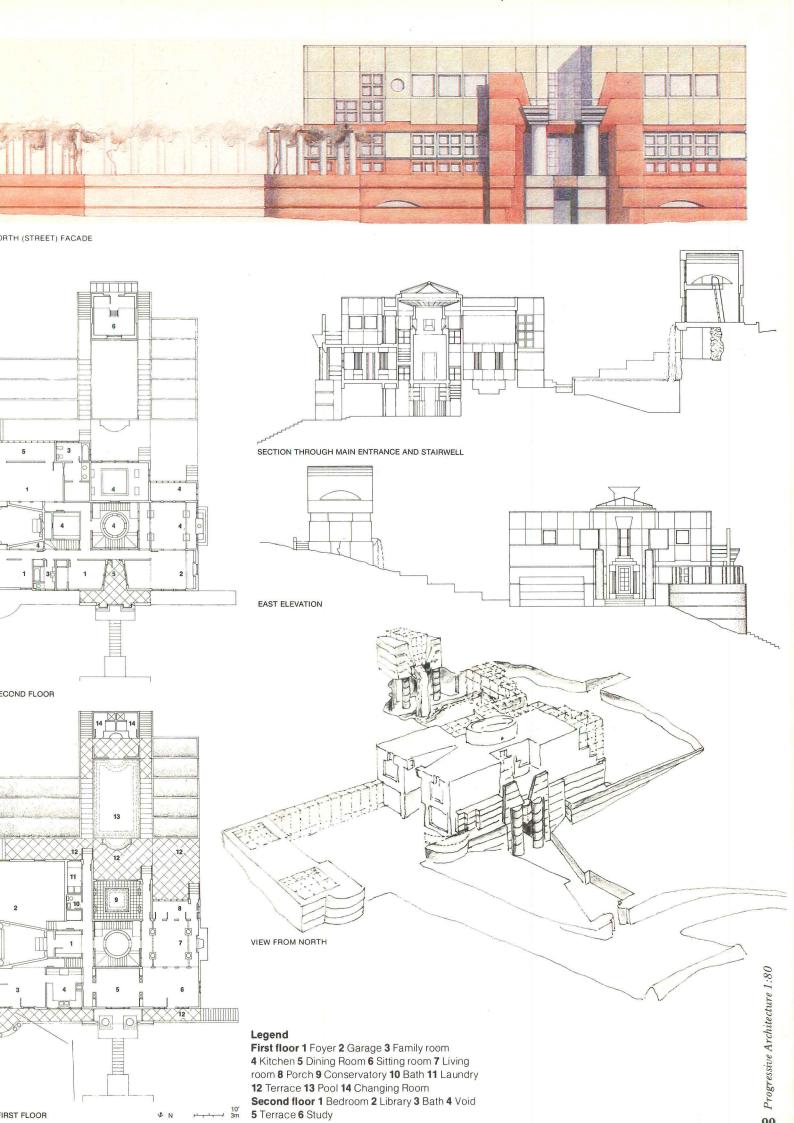
Credits

Architect: Michael Graves, Princeton NJ; Bruce MacNelly, job captain; Pete Arnell, Michael Farewell, Gordon Smith, Ron Vanard, Seth Warner, as sistants.

Modelmakers: Peter Arnell, Keat C Tan, Sharon Pachter.

Photographers: Keat C. Tan, Teo Bickford.

Clients: Mr. and Mrs. Thomas Plocek.



Beach House

Project: Beach House, Loveladies, NJ. **Program:** A beach house for a middle-aged couple and, occasionally, their two grown sons

grown sons.

Site: A suburban plot in a built-up section of the seashore. The house is sited to ensure the best view to the bay and to take advantage of prevailing breezes.

Solution: Because the clients expect to spend most of their time on the porch, the significance of the lattice-roofed porch and deck becomes apparent. This main exterior pavilion is joined to the house as an extension of the living room, yet with its lattice roof and garden seat, it is also seen as part of the garden next to it. Because local site regulations require that the ground floor of all buildings be elevated above five feet, this building appears more vertical than one might expect, although its height has been compensated for by extending the building horizontally into the land-scape.

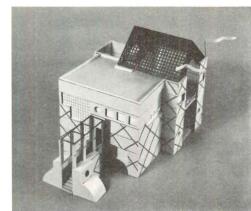
Construction methods and materials: Conventional wood-frame construction with exterior surfaces of painted stucco. Jury comments: see preceding page.

Credits

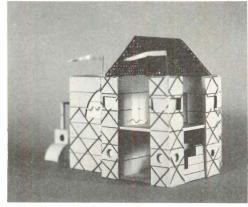
Architect: Michael Graves, Princeton, NJ; Nicholas Gonser, job captain; Peter Arnell, Steven Harris, Lisa Lee, Terry Smith, Max Underwood, assistants.

Model photographer: Keat C. Tan.

Model photographer: Keat C. Tan. **Client:** Name withheld at client's request.



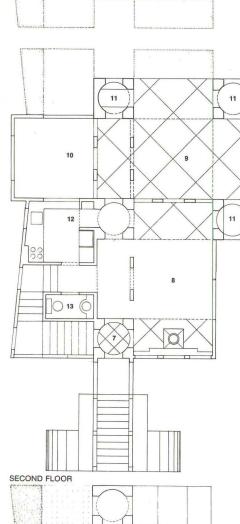
MODEL, FROM NORTH

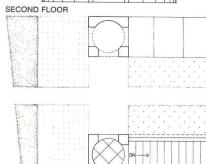


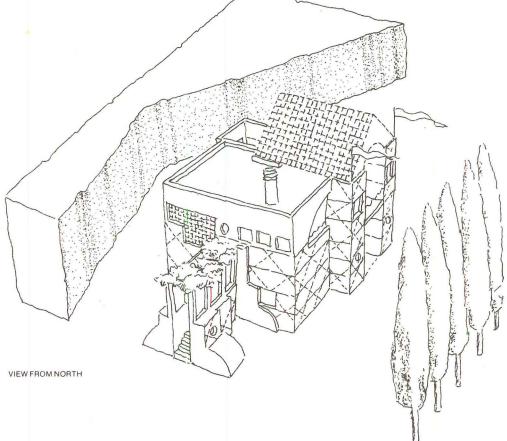
MODEL, FROM WEST

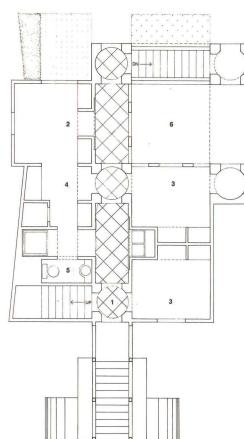


First floor 1 Entry 2 Master bedroom 3 Bedroom 4 Dressing room 5 Bath 6 Open to below Second floor 7 Open to below 8 Living room 9 Deck 10 Porch 11 Window seat 12 Kitchen 13 Toilet

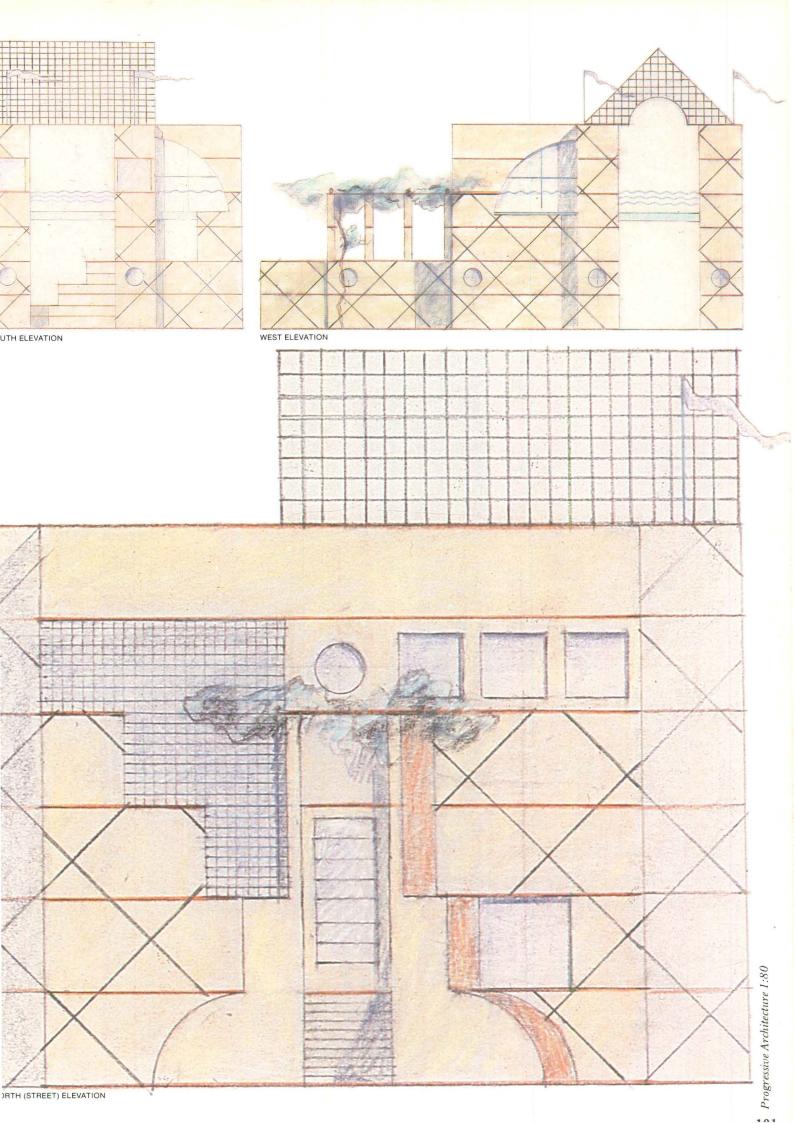








FIRST FLOOR



rogressive Architecture 1:80

Stanley Tigerman & Associates

Architecture, planting, and paths are woven in a tight composition based on mirrorlike repetitions and reversals.

Project: "A Kosher Kitchen for a Suburban Jewish American Princess," Wilmette, Il.

Program: Extend the kitchen of a suburban Mediterranean-style house to include a breakfast room; extend garage storage space; landscape backyard. **Site:** Approximately 25' x 200'.

Solution: Additions are executed with undulating walls and at lower roof heights to maintain an identity separate from the original house. The formal landscape faces off patio and pool. Connections are made between the topiary and French windows; undulating path and additions; concentric steps and diving platform. Pastoral scenes from Poussin are painted in *trompe l'oeil* on garden walls and garage.

Construction method and materials: Wood stud wall with gypsum board interior finishes and stucco exterior. Glazing is bent glass with bent aluminum mullions.

T

Jury comments

van Ginkel: It's like a stage-set. Stern: We liked the relationship between the addition to the house and the way it deals with the garden, which completes the composition going back

completes the composition going back to what was a back-alley garage. It is a suave, resolved essay in form in which tectonic and natural ingredients are skillfully combined.

Rogers: A marvelous space to be in, very complete, well proportioned, executed with elegance in all respects.

Preiser: I think you got hung up on the undulations.

Stern: Anything that makes you feel the building as a physical object, makes you want to rub your hand on it, is okay with us.

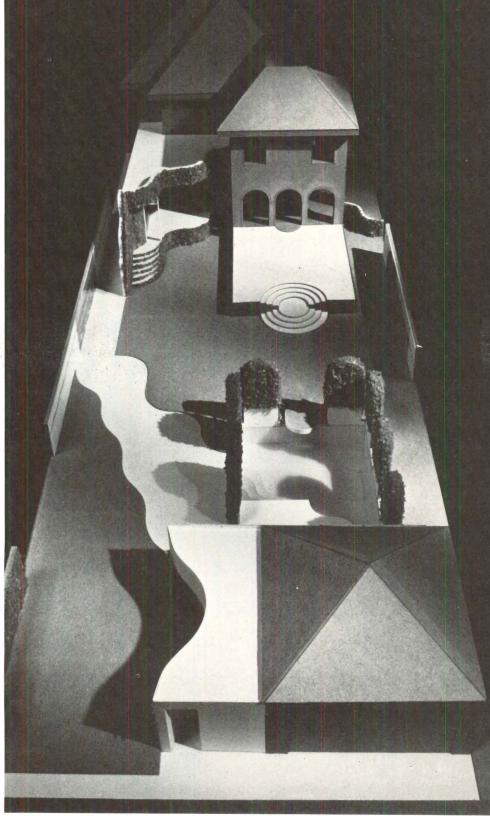
Credits

Architects: Stanley Tigerman & Associates, Chicago. Stanley Tigerman, design; Dave Woodhouse, Bob Caddigan, assistants.

Modelmaker: Bob Caddigan.

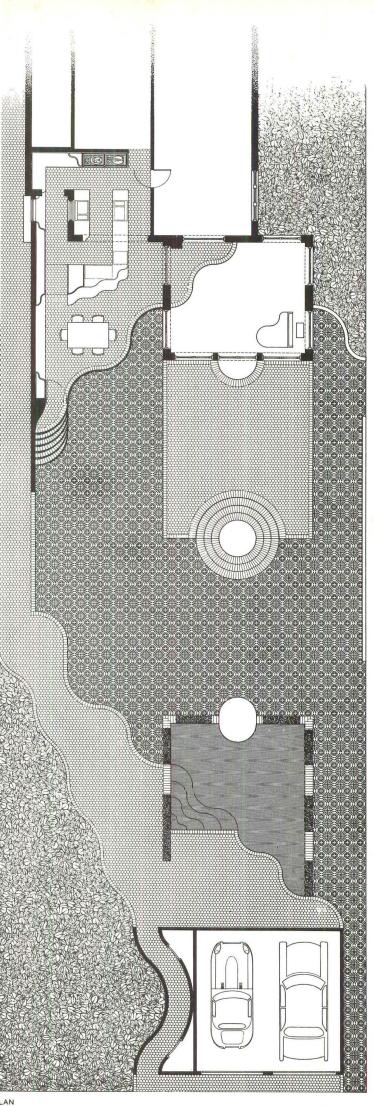
Model photographer: Orlando Caban-

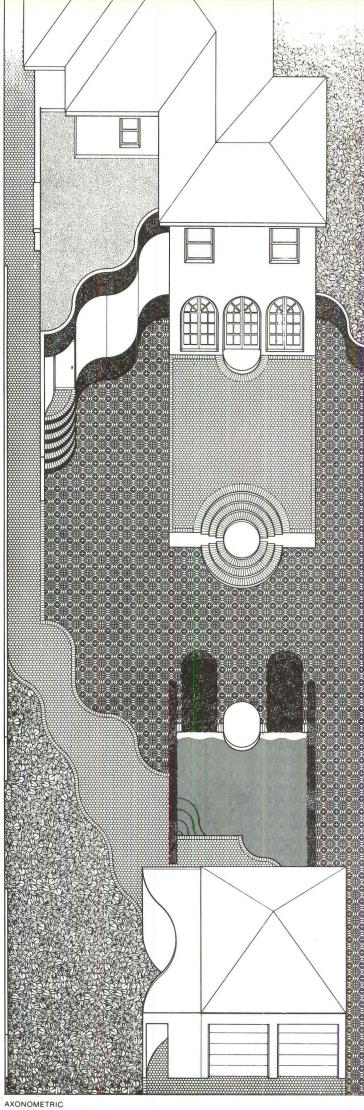
Client: Withheld by request.



GARAGE, FOREGROUND; HOUSE AT BACK







Venturi, Rauch and Scott Brown

An elegant but unpretentious country house for a musical, birdwatching family reinterprets the indigenous Delaware architecture using typical "American" techniques such as scale, symbolism, and decorative elements.

Project: House in New Castle Cty, De. **Program:** Residence for a birdwatching family of three, to include a large music room, study, and a child's suite.

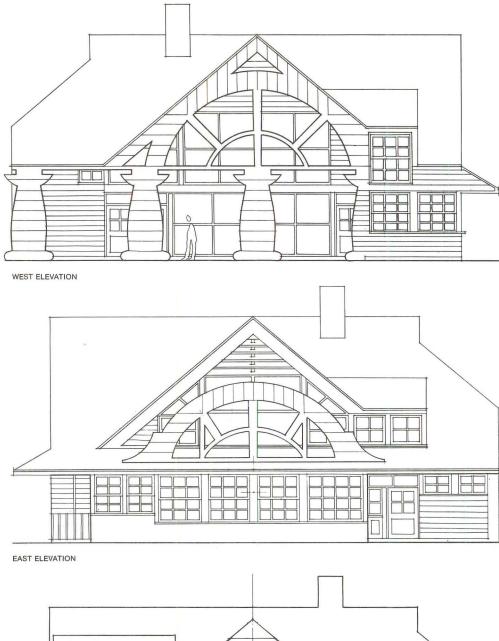
Site: Rolling fields at the western edge of a valley with woods to west and north. Solution: A Delaware villa, this abundant house with an unusual program endeavors to resolve the clients' dual needs-of urban grace and country simplicity—with a form and symbolism based on the local architecture. The design is derived from the 18th-Century classical barns traditional in Delaware: large low buildings whose proportions have a strong horizontal emphasis. Low porches set within the building, stout columns, pent-eaves, and squat openings define their almost Palladian character; walls are fieldstone with wood frame and siding in upper sections.

Taking off from this type, the architects substituted stucco on block for masonry, and flat, stylized columns for the chunky Doric order. Above the front pediment, an ornamental screen based on an Austrian Baroque prototype describes the music room behind it, while on the other side, a classical lunette screen, supported on giant order (1½-story) columns, increases the scale of the house as viewed from across the valley.

The plan, organized around a central axis, places the library and dining hall on axis on the ground floor, while the kitchen, through which the house is normally entered, is off to one side, with its big windows facing the woods. The music room, a high space with a latticed groin vault in Carpenter Gothic proportions, dominates the second floor. Its remote location allows climate control.

The interior ornament, consisting of flat, silhouetted representatives in wood of local and American classical 18th-and 19th-Century ornament, echoes the exterior's silhouetted columns and pediments.

The design's response to the particular character of the site and to the regional architecture evokes, on a symbolic level, the Palladian and Lutyenslike roots of American country houses. The monumentality created by the paper-thin giant order of the western





orch columns is immediately deflated by the juxtaposition of these columns with 6-over-6 wood sash. The flat, ightweight, symbolic ornament eschews composity, mixing architectural netaphors and making tongue-in-cheek llusions with great wit.

Construction methods and materials: tucco on wood frame, stucco on block.

ury comments

Stern: It seems the mature work of an architect who is under control of his talents. We liked the idea of taking a traditional vernacular—the shingle style with its general cultural roots—and being inventive with it.

Gehry: I think the split entry is a strong

piece of sculpture.

Kriken: The silhouette columns—that's great humor.

Stern: We liked the wit. The plan is also very ingenious—the way you get to the

oig room upstairs, for example.

van Ginkel: The organization of the otal volume is beautifully done. But here is then implied a paper façade.

Stern: Well, the taste for paper—i.e., hin planes—seems to pervade our imes.

Gehry: And this example is well done, t's really American.

ahn: Are you saying that anything goes

n America?

Stern: Yes, that's the nature of Amercan experience. It's a very pluralistic society with diverse cultural heritages and regional styles. Yes, everything does go, and in fact the abandonment of that diversity has made America look like a great big Holiday Inn from coast to coast, very depressing. Welcome it back. It's a marvelous house.

Gehry: Forgetting the imagery, what a beautiful composition.

[ahn: But why?

Stern: Because it's built in America and t uses American techniques, and because composition is composition.

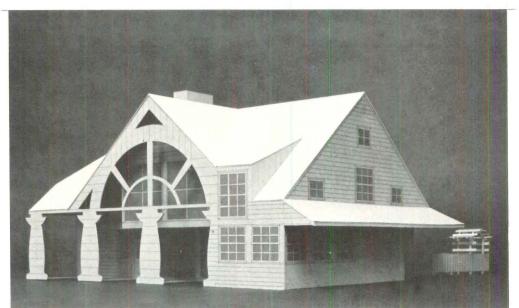
Credits

Architects: Venturi, Rauch and Scott Brown, Philadelphia. Robert Venturi, partner in charge; John Chase, project nanager; with Janet Schueren Colesperry and Frederic Schwartz.

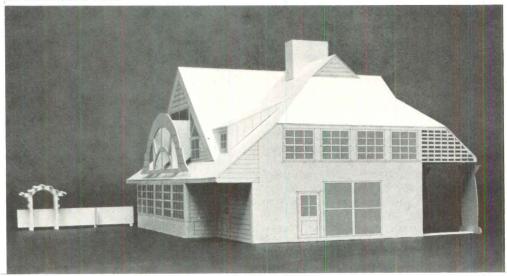
Consultants: Structural, Keast and Hood Co.; mechanical, Basil Greene, nc.; lighting, Lighting Design Colaborative; interiors, Dian Boone.

Modelmaker: John Chase.

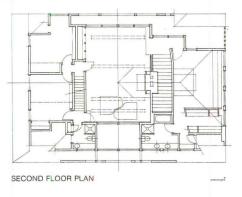
Model photographer: Tom Bernard. Client: Withheld by request.



SOUTHWEST VIEW OF MODEL



GROUND FLOOR PLAN



George Ranalli

A house for a popular musician provides privacy but also allows for a great deal of open interior space.

Project: Frehley House, Stratford, Ct. Program: Because the client is a member of a successful music group, the house was to be designed to provide privacy from fans who heretofore have had too easy access to the celebrity. Other than this, the house has few requirements unusual for the affluent. Site: The house stands in the middle of a newly created canal in the countryside. **Solution:** The building is entered by passing under the canal, by tunnel, to the lowest of two below-water levels. At the lowest levels are burial crypt and bathing facilities; above them are living spaces; and at the top, sleeping areas. Most of the spaces at the top levels are in correspondence with private outdoor

Construction methods and materials: Cast-in-place reinforced concrete; central court is steel and glass block; interior walls are of standard gypsum board construction.

Jury comments

courts or terraces.

Jahn: It has a beautiful sensibility and procession, in the way you enter the space inside. It has a tremendously rich quality in the combination of the elements of the planes, the space, the aesthetics. It reminds me of those castles and towers on the Rhine—there's something intimidating about them, but also something very restful. We should go on record, however, about this project, since we said we would only award buildings that could be built. We think there's a sort of unrealism about this one, but we made an exception for it.

Rogers: If someone can build a villa like this...can afford to build it... then it's got all the magic and ceremony a villa ought to have; all the compositional

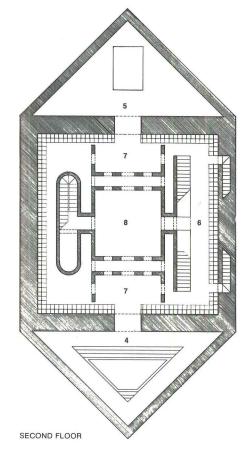
elements are there. **Preiser:** I seriously disagree with the notion of giving this an award. It's ugly and I find nothing intriguing in it. The fact that it's in a river . . . sure, you could

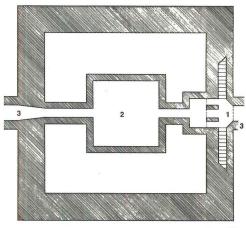
also put it on a volcano.

Stern: As an object it's very beautiful. It's not only beautifully drawn, which we're trying not to be seduced by, but it's beautifully articulated. The selection of materials depicted . . . the sense of the wall . . . the wonderfully complex plan . . . all of that is of the highest order. It's a naïve project, though, in the

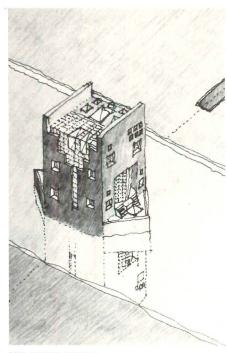
Legend

1 Entrance, 2 Burial chamber, 3 Path, 4 Bath, 5 Steamroom, 6 Foyer, 7 Drying room, 8 Lower court, 9 Terrace, 10 Sitting salon, 11 Court, 12 Large sitting room, 13 Dining, 14 Study, 15 Kitchen, 16 Bath, 17 Master BR, 19 Open to below, 20 Bath.

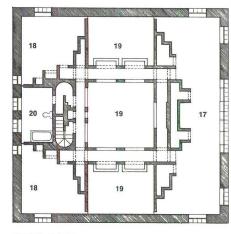




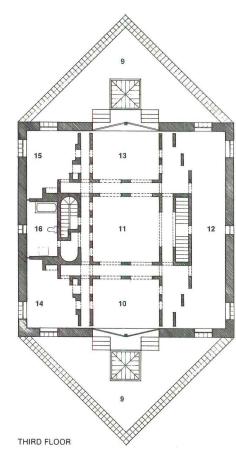
FIRST FLOOR



PRELIMINARY SKETCH



FOURTH FLOOR

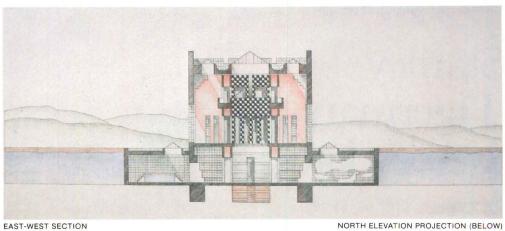


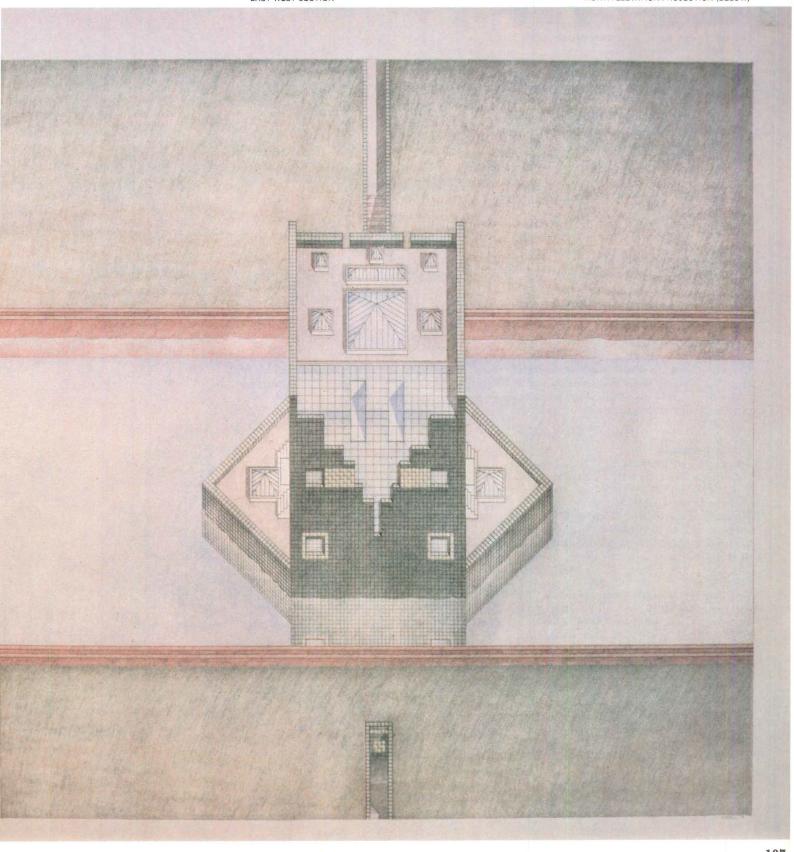
ense that one must question whether ou can divert a river, enter through an nderwater tunnel . . . can anyone af-ord such things? But as a source of leas it's fabulous. Also, the idea of mak-ng a kind of modern or contemporary astlelike form for a rock star seems not xactly an inappropriate image.

redits Architect: George Ranalli, New York.

fodelmaker: Mark Mascheroni.

lients: Paul and Jeanette Frehley.





Stanley Tigerman & Associates

Primeval imagery is called upon to confer a quality of timelessness to the archives of this ecumenical faith.

Project: National Archives Center for The Baha'i Faith of the United States, Wilmette, Il.

Program: Reading and research areas, offices, relics room, small theater also to be used for meetings, library storage. Client expressed desire for building to last 1000 years.

Site: Two acres across a heavily trafficked road from the monumental

nine-sided temple.

Solution: Building is pulled back from the road and masked by a large earth berm. The building itself is mirrored in topiary; together, they form a perfect square on axis with the facing side of the temple. Archetypal qualities are sought through the use of basic geometric forms and references to tree trunks, clouds, and sky. Rooms have their own roofs within, so they appear as small buildings in a village.

Construction method and materials: Roof of curved steel beams with stainless steel panels on steel columns; glass curtain wall perimeter; interior finished

in plaster.

Jury comments

Stern: It's subservient to the big building up on the hill, and I think it works quite well in that sense.

Gehry: I love these interiors.

Rogers: Too much. The topiary—it's such an important part of the scheme, and I just can't imagine it in that form, in the lifetime of any of us.

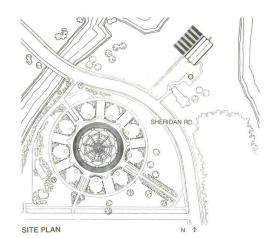
Credits

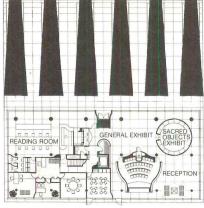
Architects: Stanley Tigerman & Associates, Chicago. Stanley Tigerman, design; Tim Sullivan, Wes Goforth, Debby Doyle, Rich Taransky, assistants. Consultants: Raymond Beebe, structural engineering; Ted Skrzenta, mechanical engineering; Don Ramey, electrical engineering.

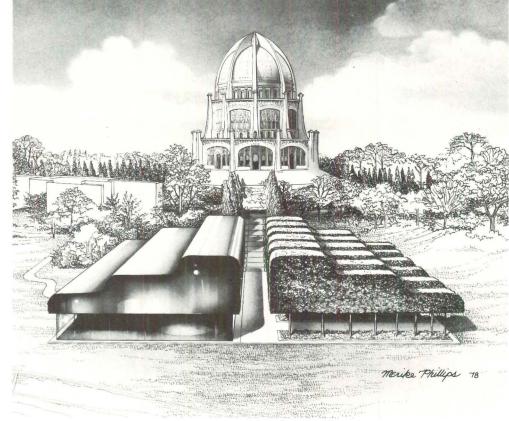
Modelmaker: Jennifer Gray.

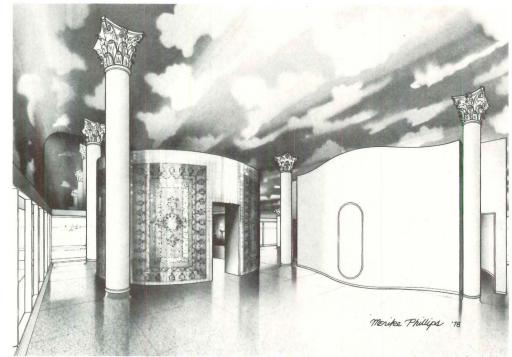
Model photographer: Orlando Caban-

Renderer: Merike Phillips. Client: The Baha'i Faith.



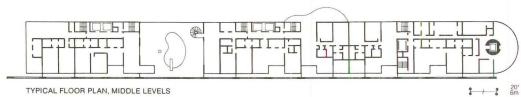






INTERIOR

Arquitectonica



historic mansion is retained as the lubhouse and aesthetic counterpoint this elegant complex, an essay in ational abstraction and deformation.

'roject: The Atlantis, Miami, Fl. 'rogram: 120-unit condominium.

ite: Edge of Biscayne Bay on former state of Mary Tiffany Bingham whose nansion is to be restored as a clubhouse. **olution:** The building is a glass prism which has been deformed in several vays: a section is removed at bottom to et the mansion slide underneath; one nd is curved; a 50-ft cube is removed to eave a sky patio and reappears as a realth club at grade; a glass bulge is dded on the side; a symbolic marble nansard is added on top. An oversized electric-blue frame masks the garden açade, containing the irregularities of he cantilevered balconies and doubling s a brise-soleil.

Construction method and materials: Reinforced concrete columns and conrete slab.

ury comments

Gehry: I like it purely for the sculptural magery, the surrealistic quality, and I nope in building it, that would be reained in some way.

Stern: This is the idea of making a pic-

ure into a building.

ahn: It's this kind of rationalist, abstract building which has a good chance of competing with the major new buildings, which are devoid of character. It also has an interesting blan, getting away from the center cor-

Stern: It raises incredible questions about town planning.

Rogers: Miami is the perfect location

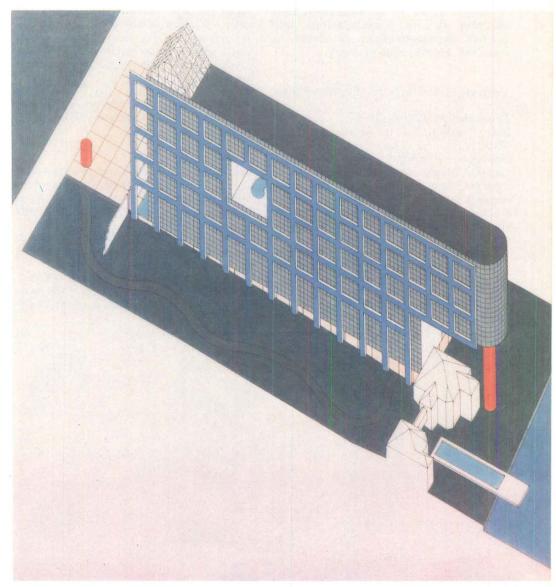
for something like this.

Credits

Architects: Arquitectonica, Coral Gaoles, Fl. Hervin Romney, R.A., Andres Duany, Bernardo Fort-Brescia, Elizabeth Plater-Zyberk, Laurinda Spear, firm members. Bernardo Fort-Brescia, Hervin Romney, Laurinda Spear, project designers.

Consultants: John Ross Associates, structural and mechanical engineering; Edward Durell Stone, Jr. Associates,

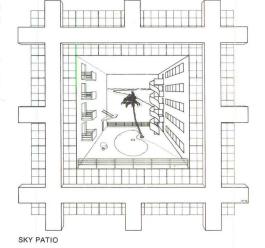
andscape architects. Modelmakers: Francisco Miguez, Jr. and Maria Elena Ortega.



Model photographer: Thomas Rickles and Flamingo Photo (Robert and Rene Hemphill).

Renderer: Carlos Prio Touzet.

Client: Original client, Hugo Zamorano, president, American Realequities, Inc., Liechtenstein. Developers, EquiNational Properties Corp./Finagest International, N.V., New York.



Progressive Architecture 1:80

Coy Howard



FLOOR PLAN

A studio house in an industrial area exploits jarring juxtapositions and formal incompleteness to create a sense of wonder and mystery.

Project: McCafferty Studio, San Pedro,

Program: Studio/residence.

Site: Narrow lot in industrial beach area.

Solution: Eroded elements-roof, façade, fence-and isolated formsaddress, stair tower, prop columnsuggest an enigmatic sense of "abandonment and rehabilitation" to relate to the tough and dilapidated character of

Construction method and materials: Wood frame construction, plywood panel finish.

Jury comments

Gehry: I like the organization of the space. They're simple, big spaces.

Jahn: It doesn't advance things. It's basically a row house with a two-story space in back and a three-story space in front, and a split stairway in the center, which is made somewhat complex by shifting the grid and the angles.

Rogers: The delicacy in proportions and angles and the subtlety inside are amazing. There's a great understanding

of sequence.

Credits

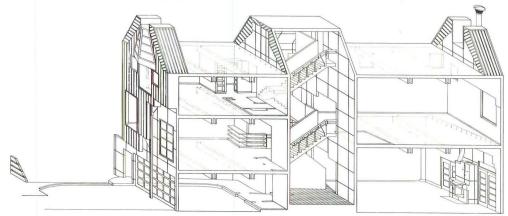
Architects: Coy Howard, Venice, Ca. Coy Howard, designer. Rachel Williams, associate in charge. John Springman, Sherwood Roper, Kenneth Beck, assistants.

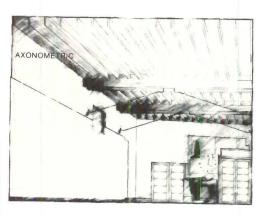
Consultants: Erdelyi-Moon-Mezey & Assoc., structural engineers; Math/Tec,

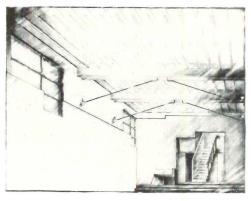
mechanical engineer.

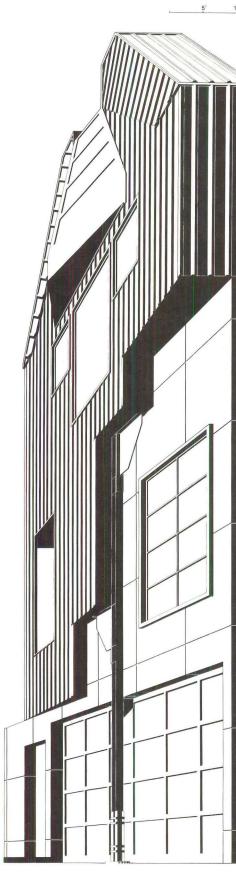
Contractor: Biscotti Construction Co. Drawings: Coy Howard, Rachel Williams, John Springman, Geoffrey Gold-

Client: Jay McCafferty.









Citation: Architectural design

Coy Howard

Verticality is the design cue for a California house above a canyon, maneuvered for a rich spatial range in addition to dramatic views.

Project: Gross residence, Hollywood,

Program: House for a bachelor, with spatial variety and views of residential canyon and Downtown Los Angeles.

Solution: House is layered vertically, tight to the street, with major living spaces on the second level. Verticality is emphasized by columns and stairs. House is intentionally hybrid, alluding to traditional and contemporary buildings and manipulating illusionary aspects of space and material.

Construction method and materials: Wood frame construction; exterior finish of natural gray-color cement, tinted with various shades of green.

Jury comments

Jahn: For me, it misses a kind of discipline

Gehry: The grand space is just beautiful

Stern: I like the improbable juxtapositions of images, like this sort of latticework out of stamped metal, or the fireplace being very traditional in a room that looks like half of a dirigible.

Credits

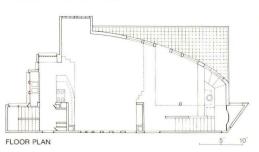
Architects: Coy Howard, Venice, Ca. Coy Howard, designer. Rachel Williams, associate in charge. John Springman, Sherwood Roper, Kenneth Beck, assistants.

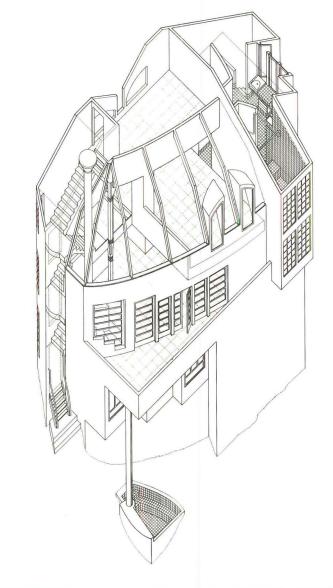
Consultants: Erdelyi-Moon-Mezey & Assoc., structural engineers; Math/Tec, mechanical engineer.

Modelmaker: Dan Rhodes.

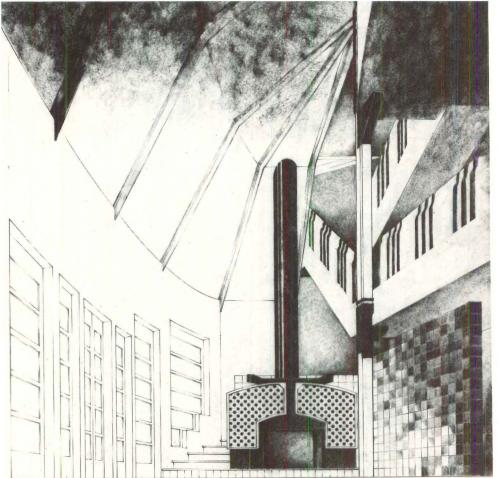
Model photographer: Coy Howard. Drawings: Coy Howard, Rachel Wil-

Client: Paul Gross.





AXONOMETRIC



Fred Koetter and Susie Kim Fred Koetter & Associates

These offices for an architectural firm use architecture as stage set, employing particular elements to describe specific areas in terms which are simultaneously functional and symbolic.

Project: Professional offices for an ar-

chitectural firm, Boston, Ma.

Program: The office is to include a large drafting room, a small private office, a conference room, an exhibition gallery, and storage and secretarial spaces.

Site: One floor of an inner-city loft building, located in Back Bay, Boston. **Solution:** The architectural parti involves the continuous interplay of three stylistic, spatial, and temporal condi-

1 The loft condition as found, with some walls standing, some partially ruined.

2 A "first qualification," generalized zoning of the space, utilizing some existing wall elements. Three basic zones were established: drafting room, exhibition gallery, and office/conference rooms. Spatial references to a potential Miesian, universalized space and to a moderated version of a free plan be-

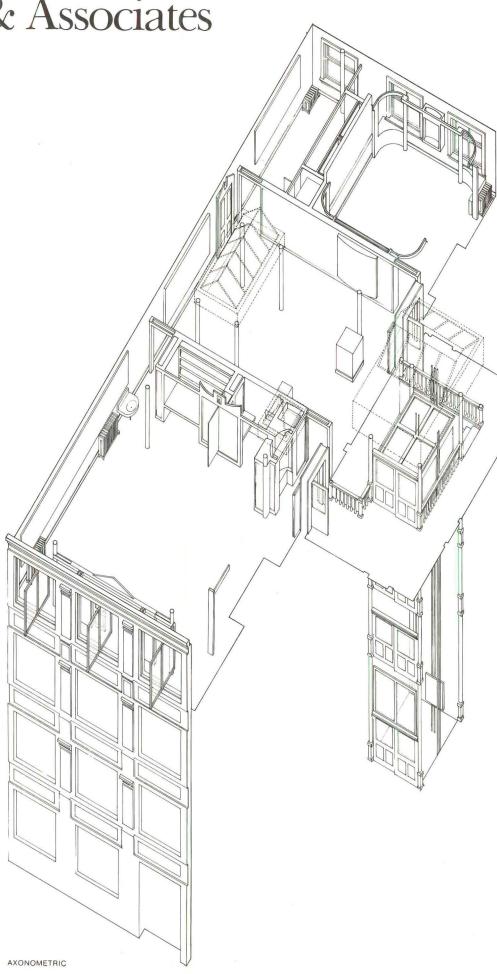
come apparent.

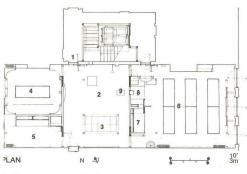
3 A "second qualification," in which specific architectural devices are introduced: column grid, aedicular skylit frames, space-articulating walls, interior façades, and space-shaping elements,

These three conditions remain distinct but interdependent in the finished arrangement, acting as an analytical layering of episodic effects.

Each of the various areas—drafting room, conference room, and exhibition gallery—is architecturally described in a manner appropriate to its function and to the image evoked by that function. The gallery's columnar space, skylights, and quiet walls define it as a "gallery." The conference room is given an identity as a "room" by its four strong corners, definite shape, stable geometry, symmetry, and a tinge of monumentality, deriving from its simulated pochéed walls. The drafting room was interpreted as a working room which is also, literally, the "window" of the office. The view of the street and the Boston Public Garden is framed by an internal garden façade.

All these defining elements are selected from a consonant vocabulary which is compatible with the loft space





- Entry 2 Gallery 3 Atrium
- 4 Conference
- 5 Office
- 6 Drafting
- 7 Storage
- 8 Secretary 9 Display

and its location. Yet while in this sense the project is strongly contextual, it is also intentionally temporal and, by implication, temporary. Perhaps it could be more accurately described as a spatial and temporal operation rather than viewed as an object fixed in place and

Construction methods and materials: Gypsum board and lath and plaster over wood frame.

Jury comments

Stern: I think it's a very elegant manipulation of the elements of architecture, moldings which will have lights in them, base molds, wall cabinet molds, and so forth, that define spaces in a traditional way without aping traditional language. The elements used seem similar or appropriate to the building in which they find themselves, which is an old Boston office building or a loft building. The project represents design on a small scale at a very high degree of sensitivity.

van Ginkel: I like the way it pulls apart what it's going to put back together—it's very deliberate about the use of architectural devices.

Gehry: It's a nice stage set that can be looked at as just that—a temporary, changeable interior.

Rogers: Very sophisticated interior design solution. Stern: I like giving an award to some-

thing as small as this that is not an object, but a thing in an object.

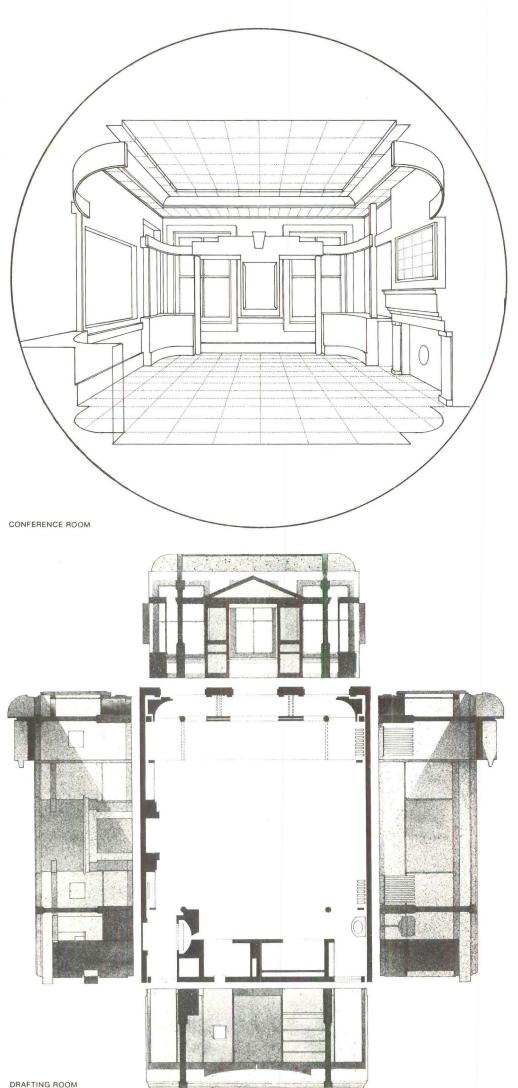
Credits

Architects: Fred Koetter and Susie Kim, Boston, Ma.; Fred Koetter & Associates, Boston, Ma.

Consultants: Fred Koetter & Associates, engineering, interior design, graphics,

rendering.

Client: Fred Koetter & Associates, Boston.



Gary Scott Kneeland

Outsize elements borrowed from larger architectural types aggrandize a tiny studio, in a style that might well be called "Bay Area Post-Modern."

Project: Artist's Cottage, Woodacre, Ca. **Program:** A 600-sq-ft painting studio, to contain: a small kitchen, small bathroom with adjoining deck, fireplace inglenook, workspace with adjoining deck, and a storage/sleeping loft.

Site: Framed by a dense forest, the studio stands at the top of a clearing in the hills of Marin County. It is oriented to the northwest, on axis with the main road through Woodacre Valley.

Solution: By assembling overscaled elements usually associated with larger buildings, the architect has lent the tiny studio a grander scale, more appropriate to that of the surrounding landscape. The 16-ft-sq overhead door connotes fire stations or gas stations; the plinth, here used as a planter for ivy, brings to mind Greek temples; the imposing cornice is a sheet metal version of an ornamental element usually associated with civic buildings; the large rolling doors on tracks evoke California barns.

The dominant Classical imagery is a recognition and reinterpretation of its adoption by the earlier generation of Bay Area architects: Bernard Maybeck, Willis Polk, and Ernest Coxhead. Thus the studio uses historical reference in a regional manner particularly relevant to its context.

The plan answers the requirements with an elegant simplicity, depending on fundamental "Beaux Arts" axial relationships to create a space which emphasizes the singular. The design parti is concerned with projecting the image of the lone artist, viewing the world from his relatively isolated viewpoint.

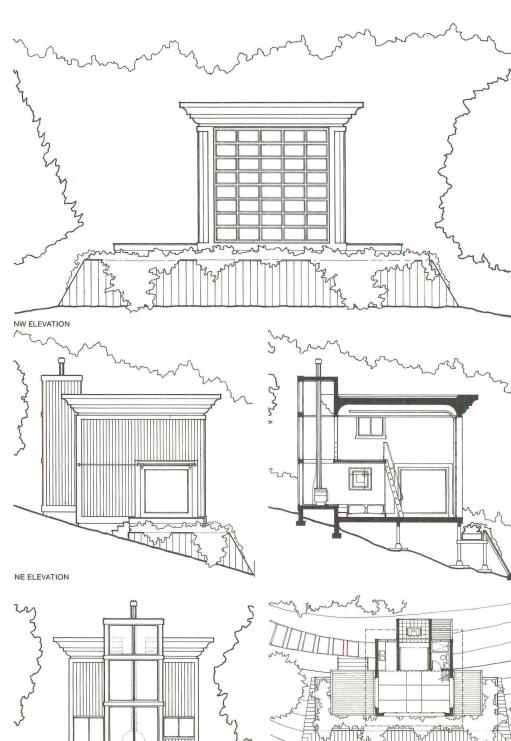
Construction methods and materials: Wood frame, aluminum overhead door, sheet-metal cornice.

Jury comments

Rogers: You can put it in my back yard. **Stern:** It's a sweet composition.

Jahn: I think it would be better if the architect wouldn't put the cornice on. I understand everything else.

Stern: What's wrong with the cornice? Buildings should have tops.



Gehry: Well, without it—I mean, the cornice really exaggerates the scale of it. It makes it grand. Take it off and it's not as good.

Credits

SE ELEVATION

Architect: Gary Scott Kneeland, Tiburon, Ca.

Consultants: Arthur J. Lang Associates, structural engineers.

Models: Gary Scott Kneeland.

Model photography: Gary Scott Kneeland.

Renderer: Gary Scott Kneeland. Clients: Marge and Floyd Rector,

Sausalito, Ca.

Dewberry, Nealon & Davis Joseph Boggs/Studio

Utilizing a "High-Tech" vocabulary, this automobile showroom expresses the building's pragmatic function, while creating a "designer" image.

Project: Automobili Turismo Sport Showroom, Brighton, Ma.

Program: An addition to an existing shop to incorporate a showroom.

Site: A strip property in an industrial area. To avoid applying for a zoning variance, the stone foundation of an existing house must be retained.

Solution: The fixed foundation walls necessitated a careful organization of the circulation patterns. The shop is submerged within the stone walls of the foundation, thus reducing both noise and heating/cooling problems. The showroom above, behind a gridded glass wall, announces the business to the road.

Abstracted to their essence, the functions of a showroom are translated into architectural elements: plinth, viewing space, and roof. The whole reads as a temple to the auto.

Construction methods and materials: Stainless steel roof, glass showroom walls, concrete.

Jury comments

Gehry: It's high-tech.

Stern: Well, it's high-tech in a very plausible place because of the purpose of the building and also because it's using those materials in a modest way and not being excessive. Not fetishizing. It's very elegant, yet it can be realized. It's relatively straightforward.

Gehry: It proves minimalism is still O.K. Stern: I don't think it's minimalist. I

think it's quite rich. Gehry: Rich minimalism.

Stern: The architect seems to be very knowledgeable about the way he goes about his business.

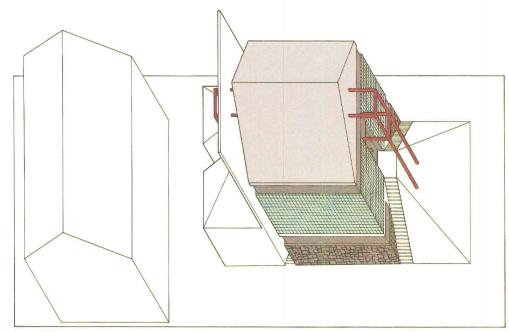
Credits

Architects: Dewberry, Nealon & Davis, Joseph Boggs/Studio, Annapolis, Md. Chris Cirgenski, Larry Marner, project architects; Hank Berben, Tony Di-Camillo, Peggy Denny, Donald Booth, Studio team.

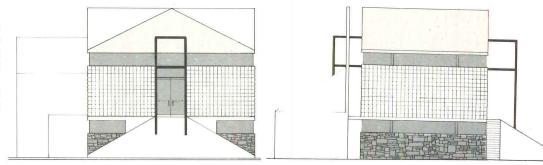
Consultants: Dewberry, Nealon & Davis, mechanical and structural.

Modelmaker: Mark Curfman. **Model photographer:** William Mills. Renderers: Chris Cirgenski, Larry

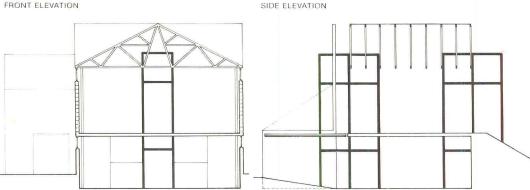
Marner. Client: Aldo Macioce.



AXONOMETRIC

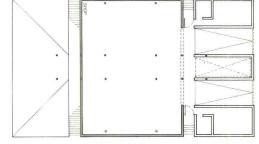


FRONT ELEVATION

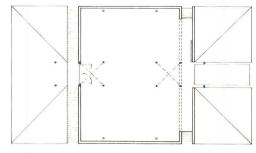


SECTION

LOWER FLOOR PLAN

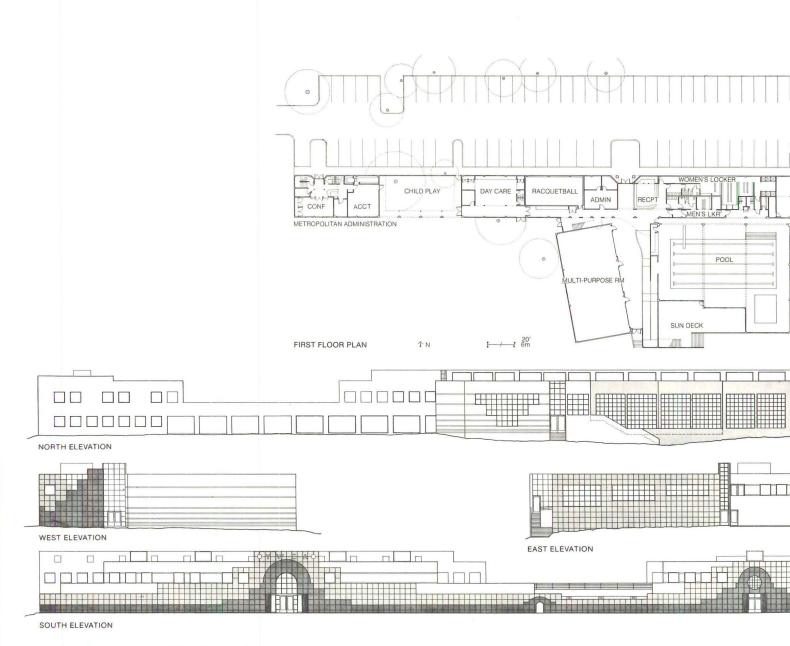


SECTION



UPPER FLOOR PLAN

Taft Architects



A rich fabric is provided through the deft manipulation of folk materials, references to monumental architecture and various industrial components.

Project: YWCA Downtown Branch & Metropolitan Office Building, Houston, Tx

Program: Provide a 26,000-sq-ft recreation, day care, and community facility along with identifiably separate office headquarters.

Site: Intersection of major arteries, surrounded by midrise commercial and industrial structures, overlooking Spotts Park.

Solution: A 350-ft-long administrative and classroom building linked to two pavilions—one multipurpose, one a pool complex—by an indoor plaza with a central ramp. Outdoor parking faces the road. On the other side, views of the park are available from pool, multipurpose area, and indoor plaza. Richness of color, texture, and scale was a primary objective.

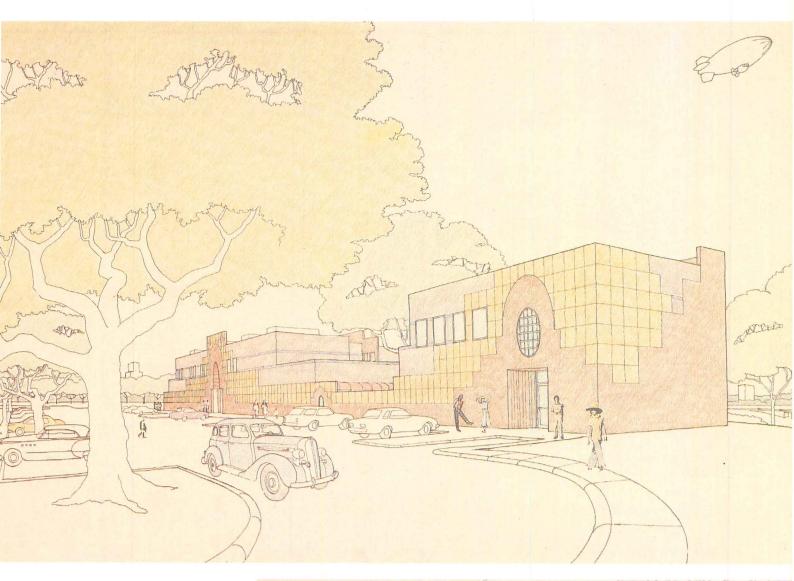
Construction method and materials: Structural clay and glazed tiles with gridded areas of stucco, presented on northern façade and continued within. Floors are stained concrete. Jury comments

Gehry: It's a very clear plan. This is really good.

Jahn: It is fresh and full of energy.

Rogers: Significant decisions have been made, but it would benefit from further development in spatial sequence and detail along the primary circulation zone.

Stern: A witty, unsentimental design that has the spacious, stripped-down qualities of a warehouse; yet the introduction of abstract versions of traditional architectural rhetoric at the entrances and elsewhere promises a specifically public character.



Credits

Architects: Taft Architects, Houston. John J. Casbarian, Danny Samuels, Robert H. Timme, partners. Marc Boucher, Jeff Averill, assistants. J.E. McManus, Jr., Kirby Mears, Joyce Rospar, support team. Rosner, support team.

Consultants: Karl A. Krause Engineers, Inc., structural engineering; MNM Engineering Associates, mechanical, electrical, and plumbing engineering; Bill R. Abernathy, swimming pool.

Modelmaker: Taft Architects.

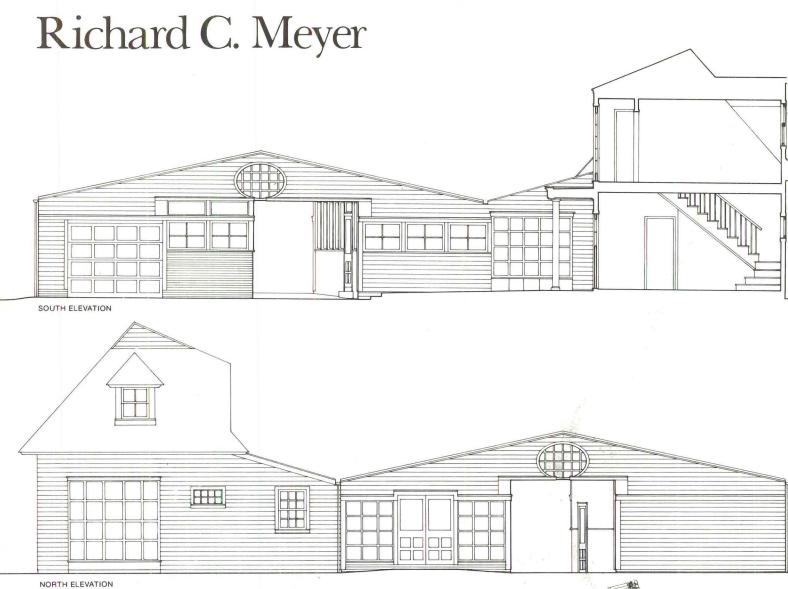
Model photographer: Taft Architects.

Renderer: Taft Architects.

Client: Young Women's Christian Associated and the control of the c

Client: Young Women's Christian Association of Houston.





While answering functi

While answering functional needs directly, this house addition also transforms an idiosyncratic, rambling structure into a resolved composition.

Project: Addition to Concannon Residence, Villanova, Pa.

Program: An addition, to include a small machine shop, a potting shed, a pantry, and storage, which would also demarcate a formal private garden.

Site: A narrow, steep property falling about 30 ft towards the road, with a flat area for parking near the house.

Solution: Originally built as a stable, this eccentric, extensively altered house offered a particularly difficult existing condition for the attachment of an addition. But this successful solution not only provides the additional storage space which the owners desired but also creates the private garden-patio they wanted for entertaining.

With the most recent cinderblock addition removed, the design retains the existing kitchen shed, adding to it a long gable under which are strung out a succession of work and storage spaces.

Behind this gable, and reached through a slightly skewed central breezeway, a quiet rear garden has been cut away into the hillside. The breezeway opening, off-center on the south, follows the angle of the property line through the building and arrives on the north or garden façade apparently centered. The plan of the new addition, then, reconciles the existing house to its site, a slightly askew rectangle created as a subdivider's convenience. The south elevation becomes a part of an intentionally rambling, fragmented façade, while the north elevation, with the garden court, expresses formal restraint and balance.

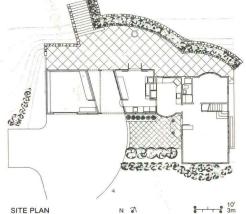
Construction methods and materials: Frame construction on a flat slab with aluminum siding and asphalt shingles.

Jury comments

Jahn: This addition does not pretend to be any more than what it is: a sensitive response to "real" considerations of utility, siting, economy, and relationship to the existing building.

Stern: Modest materials—industrialized components of our everyday building technology—are used with wit and a modicum of irony to make historically referential, appropriate form. The slice through the gable promises to be particularly effective.

Rogers: Elegant proportion! The addi-



tion brings the entire complex to a state of repose; a complete composition. The architects clearly demonstrate great skill in transforming what is considered by most practitioners to be an unworthy, mundane commission into a unified spatial work.

Credits

Architects: Richard C. Meyer, Philadelphia, Pa; Lawrence D. McEwen. Modelmakers: L. McEwen, Martha Evert, Peter Doo.

Model photography: Swallow's Studio. Renderers: R. Meyer, L. McEwen, Patrick Colden

Clients: Mr. & Mrs. Michael Concannon.

Lynn Meyers

This residential addition to a loft uilding reinterprets its style and ecreates the symbolic content of the lder building using a modern idiom.

Project: Printing Press Addition, Chi-

Program: Renovate the existing turnf-the-century Terminals building, and lesign a residential addition.

esign a residential addition.

ite: "Printer's Row," an area just south
of Downtown whose loft buildings orig-

nally housed printing presses.

olution: The design enlarges the existng structure in terms of style, size, and ymbolic content. The Terminals buildng, a 14-story steel-frame structure deigned by Chicago architect Van Osdell n 1892, is a fine example of the classical ripartite skyscraper: rusticated base, epetitive shaft, and ornate capital. The ddition echoes this division in a modrn module employing a more prismatic geometry. The addition's continuous ed skin provides the modern counterpart of the red brick masonry of the original; and a beige band emphasizes he regular grid of the central section. The tower is capped by a metal ramework forming a skeletal cornice.

All core elements and the major vertial risers are contained in the renovated existing building, with the addition being simple residential floor space. Old and new sections are connected by oridges passing through a skylit light well between the two structures. Baths in the new addition receive light from

his well via glass-block walls.

The ground floor of the new building s given over to commercial uses, while hat of the old building is retained as the esidential lobby. The top stories of both buildings are devoted to facilities or tenants. The addition's framework op shelters a roof-deck and pool.

The twin towers anchoring the corners of the addition have metaphoric as well as formal architectural connotations. Together with the lighter band on he south façade, they are intended to woke the image of a printing press, with a roll of paper passing through it. Completing the image with thoroughly nodern irony, the lights and human activity within the apartments at night rereate the vibrant activity of the machine. Construction methods and materials: Cast-in-place concrete frame, aluminum kin with baked enamel finish, black inulating glass, pipe rail, concrete block nner walls.

Jury comments

Rogers: This seems to be a demonstrable, viable way, if handled correctly in detail, to add onto an existing large building, in the modern idiom, and have it come off well in the urban fabric. Stern: I thought the architect was quite successful in reinterpreting the bay windows on the existing building in a continuous skin building at the end.

Gehry: I like the way it uses the mass of the old building to gain prominence. It borrows it but doesn't steal it. And I like the view looking north—it has a Sant'Elia quality with those towers.

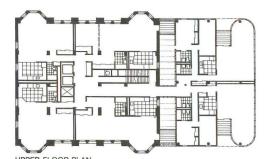
Stern: The defined skyline, which is caused by the projection of the towers beyond the mass of the building, and the enclosure of the rooftop to form some sort of roofless room are important to the scheme and very successful.

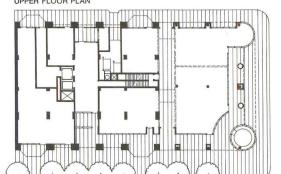
However, it probably makes a false representation in one significant way: the architect will have trouble matching the color of a panel to the masonry, and the smoothness of a metal or glass panel can't match a masonry façade.

Rogers: It could either be very, very nice or an absolute flop.

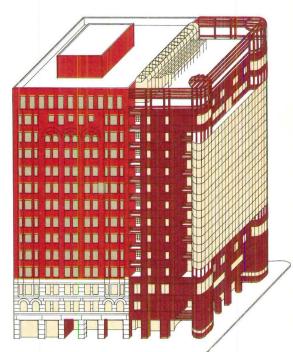
Credits

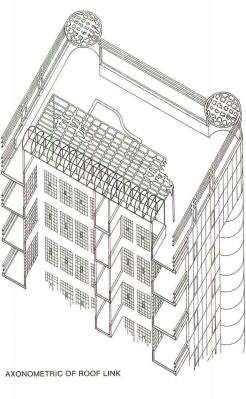
Architect: Lynn Meyers, Chicago. **Consultants:** Bruno Pfister, Dana Terp. **Client:** Ivan Himmel, Link Corporation, Chicago, Il.





GROUND FLOOR PLAN





Strict vertical layering is challenged by contradicting and nonconforming elements for a formal composition of unsettling architectural relationships.

Project: Flores House, Pacific Palisades,

Program: Expand one-story, California, 1950s house to include formal dining, extra bedroom and bath, loft, carport, sundeck.

Site: 50 ft wide by 140 ft long with drop-off at rear permitting panoramic view

Solution: Addition is held distinct from the horizontal house, arranged as a strong vertical, and is vaulted. The space is layered from plaster and glass-block walls on the inside to hedges on the outside with an ambiguous layer of topiary-covered bearing wall in between. Its ambiguity is underscored by metal perches which have no visible means of support. The overall intent is to "unnerve by tampering with faithful architectural relationships," and in that interest all components stand off from one another as if not fully engaged.

Construction method and materials: Concrete and concrete block base and end wall, wood frame and infill, steel truss roof with corrugated metal skin.

Jury comments

Rogers: Marvelous layering.

Gehry: The stairs work beautifully as a point of entry and as a sculptural intrusion into the space.

Stern: And the shaping of the walls to make positive and negative space is very successful, as is the handling of the materials. Natural and high-tech are brought together to make a very rich composition in the vertical plane.

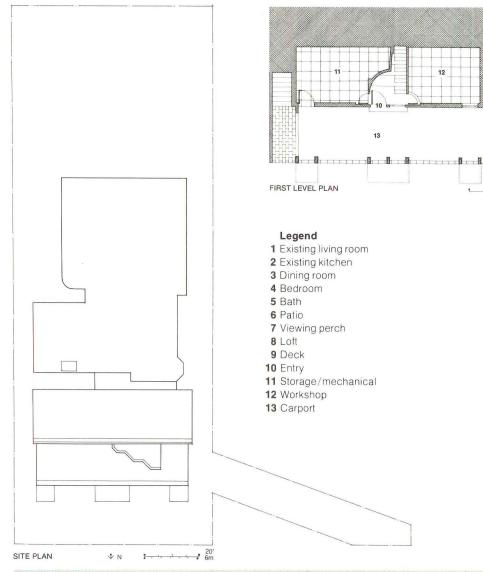
Credits

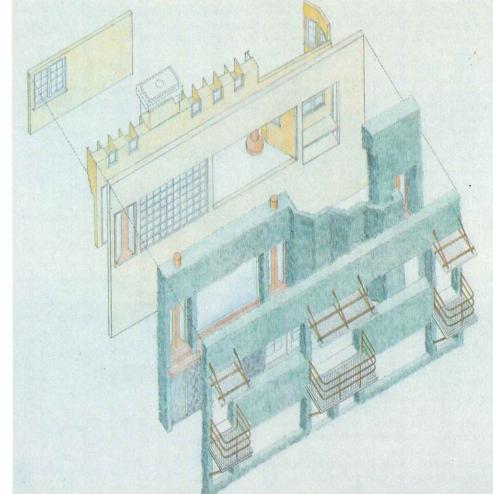
Architects: Morphosis, Los Angeles. Thom Mayne, Michael Rotondi, principals; Frank Lupo, project architect; Judith Newmark, Ron Fiala, Linda Lee, assistants.

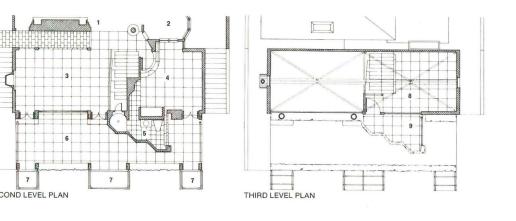
Consultants: Erdelyi-Moon-Mezey, structural engineering; Jerry Sullivan, mechanical engineering.

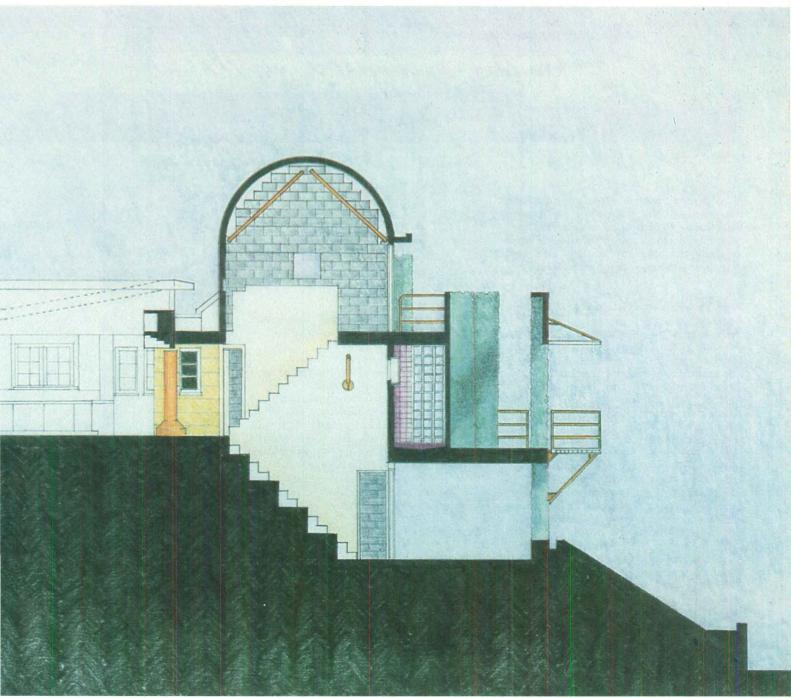
Modelmaker: Ron Fiala.

Client: Jorge and Laurie Flores, Pacific Palisades, Ca.

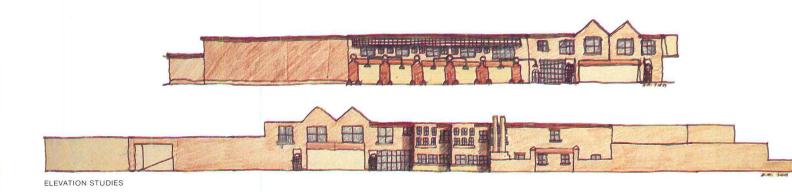








Sisco/Lubotsky Associates Consoer/Morgan Architect



A complex for a city maintenance department ties together disparate functions within a strongly defined compound that is carefully related to both the context of the site and that of the surrounding architecture.

Project: Evanston Public Works Center, Evanston, Il.

Program: A 140,000-sq-ft complex consolidating the City of Evanston's parks, forestry, streets, sanitation, and building maintenance departments.

Site: A trapezoidal plot backing onto a railroad yard on two sides, and fronting residential streets on the other two.

Solution: The three principal buildings and a storage yard are organized so that employee areas face the residential street, while storage and maintenance areas face the railroad tracks, and the administrative offices survey the yard. A circulation spine connects the employee parking with the vehicle repair building; various support facilities are located along it.

While the configuration of the building makes maximum use of the site, it also reestablished the street grid by stepping the front of the central building towards the entrance. The setback modules reflect the scale of the surrounding residential buildings.

The red brick and limestone used in the building are derived from its immediate neighbors, the Evanston Civic Center and the American Hospital Supply Company. A vocabulary already established to express a public building and a large industrial structure is used here to incorporate some of the qualities of both. The unique character of the Public Works complex, however, is captured in the large concrete framing for the vehicular openings. These imposing portals express the pragmatic, bluecollar function of the building with a distinctive touch of civic pride.

Construction methods and materials: Red brick and limestone, concrete.

AXONOMETRIC

Jury comments

Rogers: A very sensitive handling of a small-scale municipal project.

Jahn: It takes a very mundane problem and makes a public building out of it. The architect is taking those different buildings, which are by their nature very utilitarian, and tying them together with that front, creating an enclosure on the street, with a gateway. At the same time, it does seem to relate to the other buildings around it; it's not just picking an idea for the sake of originality.

Stern: It sits on a very difficult site, at the edge of a railroad, between the railroad and a residential area, near the civic center. I think it makes a lot out of very difficult circumstances.

van Ginkel: It treats the two sides differently, appropriately.

Credits

Architects: Sisco/Lubotsky Associates, Ltd., Chicago: Robert Lubotsky, project principal; Andrew Metter, project architect. Consoer/Morgan Architect: Harry S. Morgan, principal; Roy Makela, associate. Associated architect: Stuart E. Cohen.

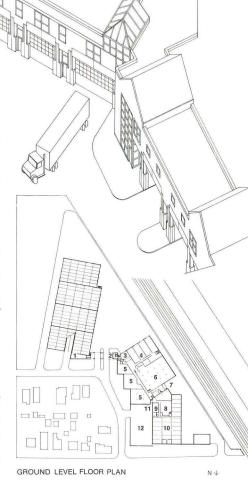
Design team: Robert Lubotsky, Andrew Metter, Roy Makela, Stuart Cohen, Gene Sisco, Richard Lundgoo.

Consultant: Consoer/Morgan Architect, structural, mechanical, electrical.

Elevation study: Andrew Metter. Axonometric: Stuart Cohen. Client: City of Evanston.



- 1 Vehicle Storage
- 2 Public Works Entry
- 3 Shipping Dock
- 4 Ready Areas 5 Shops
- 6 Central Supply



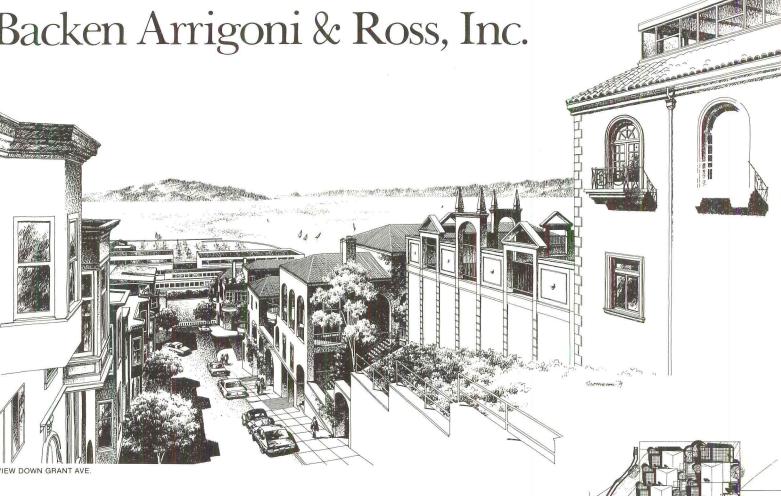
7 Receiving Dock

8 Auto Parts

9 Offices

10 Vehicle Repair Bays 11 Vehicle Repair Entry

12 Vehicle Holding Yard



This San Francisco condominium levelopment successfully incorporates Felegraph Hill's Mediterranean charm.

Project: Telegraph Hill Condominums, San Francisco, Ca.

Program: A 20-unit condominium development (total area, 50,750 sq ft).

Site: A steeply sloping, 37,000-sq-ft site n an attractive San Francisco residential

neighborhood.

Solution: The new buildings pick up on the characteristic features of the neighborhood, guarded by strong citizens' organizations, and enhance these. The Mediterranean architectural devices which give the area its charm—the winding stairs and walkways, the variegated houses and housing sited on the steep slopes, the spectacular views of the Bay—have been preserved, adapted, and reinterpreted. New views over the water have been opened up from the units' decks, and down the walkways.

A formerly vacant cul-de-sac has been converted into a landscaped plaza. Alaying the neighborhood's fears of traffic congestion and additional parking problems, ample parking is provided in a two-level garage beneath the project and in public parking spaces created for community use. The density of the project (23.5 units per acre) is substan-tially less than the 37 units per acre permitted by zoning regulations, so that the architects have been able to leave over half the site as open space. The development has earned the endorsement of the neighborhood associations.

The carefully articulated rhythm of the development-the alternation between narrow walkway and open plaza; between ascending or descending stairs and flat, open spaces, patios and decks; between higher and lower density unit types—creates a spatial system that harmonizes with the surrounding community, yet defines the development as a separate whole. Borrominian and Beaux-Arts allusions give the project stylistic distinction and a somewhat surreal air vaguely reminiscent of "Last Year at Marienbad.

Jury comments

Stern: Of the several condominium schemes for San Francisco that we saw, this seems far and away the most successful in terms of planning internally, site planning, and image manipulation. Beautifully presented also, in a lush, vulgar style.

Gehry: The composition of the plan and the sculptural massing of the ele-

ments are intriguing.

Rogers: The positive and negative

spaces are very nice, too.

Jahn: There's a real progression—how you enter the space between those two basic homes, and then how you enter the apartments. They are organized innovatively to maximize the views and exposure. The outside is a response to the neighboring buildings.

Gehry: I think it's very sophisticated in terms of proportions. I don't find it tricky— I find it very simple.



Credits

Architects: Backen, Arrigoni & Ross, San Francisco. E. Bruce Ross, principal in charge; Miles Berger, project de-

Consultants: Raymond E. Lindahl, structural engineer.

Modelmaker: Donald H. Bennett. Model photographer: Gerald Ratto.

Renderer: Walter Thomason. Client: A. Cal Rossi Ltd.

An existing hospital is updated, reorganized, and given new additions in the best of classic traditional style.

Project: Bayonne Hospital additions and renovations, Bayonne, NJ.

Program: To correct the problems of a complex that was built with piecemeal additions over the years, and which no longer meets contemporary standards for health care. The hospital lacks adequate space; its circulation is confusing and disorganized, and it lacks clear physical identity with its community.

Site: A restricted area in the downtown

section of the city.

Solution: Extensive renovations to the oldest sections of the hospital will bring them up to current standards and relieve space pressures on all parts of the building. Circulation will be reorganized to allow patients to move freely throughout the hospital without coming into conflict with other types of traffic. By using traditional design elements in traditional ways, the architects reaffirm the civic nature of the hospital within the community, and reintroduce a sense of human scale to an institution that was formerly cold and impersonal.

Construction methods and materials: Cast stone, brick, stucco on concrete

block.

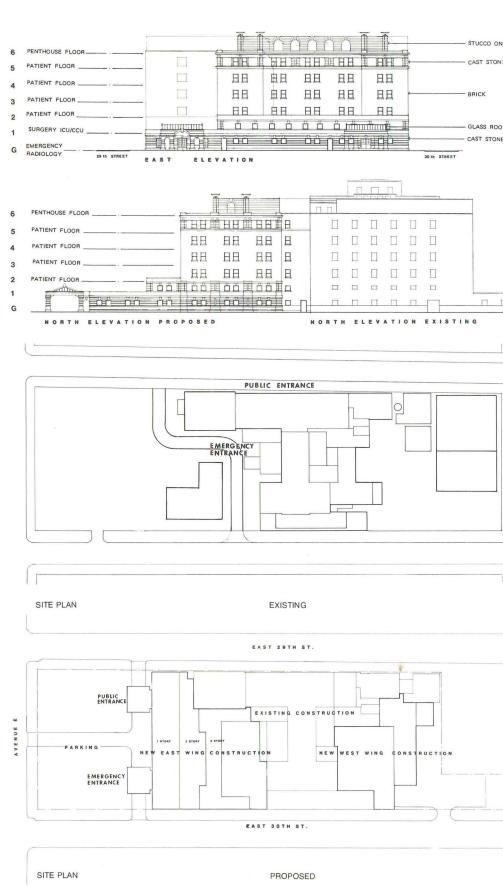
Jury comments

Stern: What is proposed here is better than any of the parts of the existing complex. The drawings are beautiful, and the project can be built—there's no question about that. It seems to suggest that the traditional language of architecture is not necessarily dead, and that one can manipulate it with vitality.

Jahn: But isn't this project forcing something, with things like its cornices and window trim that require craftsmanship no longer appropriate for the technical skills of our time?

Stern: Such craftsmanship has always been around. This is a nice looking project that looks like a public building, which is important, and that also has dignity. It's these things that the author is arguing in his statement.

Rogers: The project is important in that it uses the traditional, classic language of architecture, but does not use it in the traditional, classic way. You can see this in the drawing for the entry, where there is a "play" on classical motifs. This project is a statement, a civic statement about a civic building, but treated in an



expression different from that which we are normally used to. In honoring this we're saying there is no prevalent style; style is gone, and what we're judging is art, and beauty, and the way one handles a chosen vocabulary. I find this project very skillful in its proportions and detailing. In the civic sense it could be very successful, but so could a hightech building if it were done beautifully. **Gehry:** This hospital will be more complete and coherent as a work, as a public institution, because of what is being proposed, which is a kind of integrative process. The rather weak portions of the original collection of buildings will look better because of what is being planned than if another vocabulary were used. The whole thing is being energized from an architectural point of view.

Credits

Architects: Ewing Cole, Rizzo Cherry Parsky, Philadelphia, Pa. Robert M. Parsky, project principal; John W. Blatteau, project designer; Boyd C. Wolford, project manager; Orfeo L. Contento, project architect; William C. Morlok, health care planner.

Structural engineers: DiStasio & Van Buren

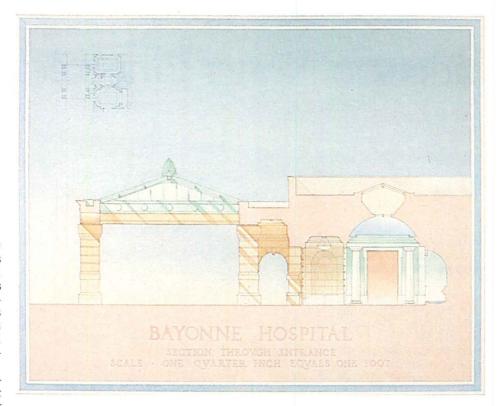
Mechanical and electrical engineers: John C. Morris Associates.

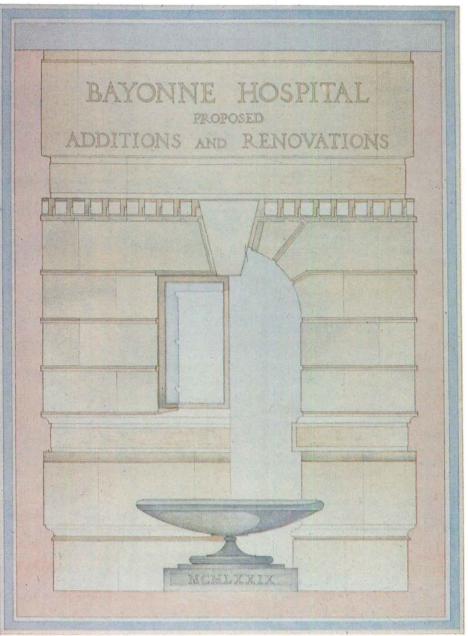
Renderers: Stephen Bonitabus, John W. Blatteau, Ronni Rosenblatt.

Client: Bayonne Hospital, Bayonne, NJ.









Anderson Notter Finegold

A low-key plan for the revitalization of a northeastern city's downtown wins acclaim for its refreshing format.

Project: Time for Springfield, Downtown Springfield Revitalization Plan, Springfield, Ma.

Program: Devise a means of revitalizing Downtown Springfield to allay social and economic decline brought about as a result of the suburban growth

sult of the suburban growth.

Site: City of 170,000; five million sq ft of land in downtown, an area centered on a north-south spine along Connecticut

River.

Solution: A total plan that involves the public and private sector in the planning process, with public participation and input, federal Community Development Block Grants, upgrading of services by the city, plus the commitment by financial institutions to pay for necessary private developments. The plan calls for new construction of private development, rehabilitation and preservation of old buildings, and refurbishing parks, open space, and pedestrian walkways. Since the downtown is next to major highways, street improvements and additional parking are to be provided, in recognition of the automobile's hegemony.

Using the graphic and editorial format of *Time* magazine, the architectural firm has effectively communicated information about the various components of the plan, plus background information about the town and its citizenry. Articles such as "Downtown Turnaround and The City" present the situation, and the "cover" story in the "Environment" section focuses on "The New Downtown." "Getting Downtown" describes the transportation and masstransit facilities available and how some improvements can be made. "The Economic Impact of Revitalization" outlines how the existing infrastructure can be dovetailed with new developments. The "Modern Living" section describes the old neighborhood and the quality homes located in the city's residential districts.

Jury comments

van Ginkel: It is a magnificent public relations job. It has everything. The layout, breaking down the information into various articles, provides an excellent vehicle for bringing proposals to the community.





Kriken: They even sold advertising space in the magazine. While it is an expensive prototype, the advertising would not only pay for it but build up a constituency for the plan—since the ads were taken out by local merchants and businesses. It is simply the most readable plan I've seen.

van Ginkel: A real tour de force.

Kriken: Complicated problems such as this require communication tools of extraordinary quality. The plan itself is beautifully presented and it has that approach of low-key improvements, careful infill construction, street closures, and beautification, all planning steps that make the place livable. Sometimes there is a moment when the presentation looks like a comic strip but it is still, even on that level, very successful. I do



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ARCHITECTURAL STYLES

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react personally against a few insertions like the cliché fountain of rubble stone with water pouring over it, which can be seen in every mall in the U.S. Yet it's a good plan, and this document makes a great connection with the community. You could almost sell this—just put it on the newsstand.

van Ginkel: Looking at the existing land use, one must conclude that it's a pretty sensible plan which seizes opportunities and makes new systems work in the central area.

Credits

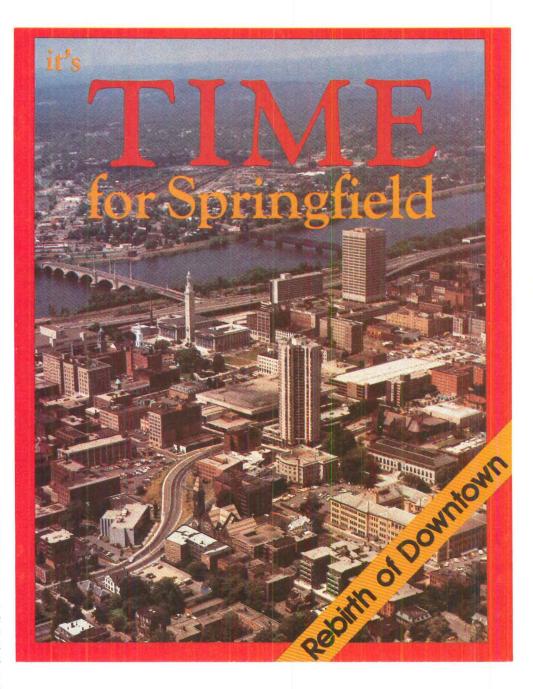
Architects and preservation planners: Anderson Notter Finegold, Inc., Boston. J. Timothy Anderson, principal in charge; James G. Alexander, project manager; Mimi Viita, project architect; Marc W. Pelletier, production chief.

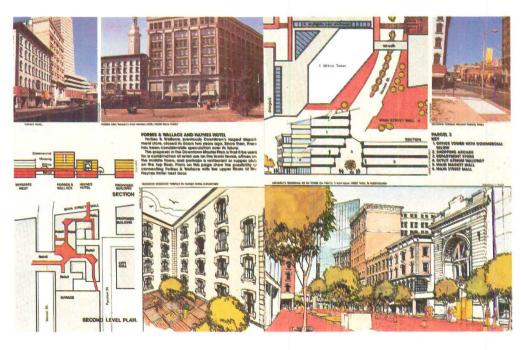
Consultants: Alan M. Voorhees & Associates, Inc., transportation consultant, Richard E. Hangen, principal in charge; V. Michael Weinmayr Associates, landscape consultant, V. Michael Weinmayr, project principal.

Photographers: John Polak, Larry Radner

Renderer: Anthony C. Platt.

Clients: City of Springfield: Theodore E. Dimauro, Mayor; Springfield Central Inc.: Carlo A. Marchetti, executive director; James C. O'Connell, editor, Michael Graney, managing editor, Charles V. Ryan, cochairman.





Progressive Architecture 1:80

Charles Kober Associates

A retail development is commended for responding to the existing context, although its generic type raises some unresolved questions.

Project: Boise City Center, Boise, Id. **Program:** An eight-block area of Downtown Boise has been designated as crucial to the revitalization of the central business district. Near the State Capitol, the City Hall, the Eighth Street Marketplace and other commercial areas, the site contains new high-rise construction and historically significant buildings. A 14-year history of renewal schemes provides the background for present decisions to turn the area over to 780,000 sq ft of new retail space, with four department stores and 3000 parking spaces. Planners, developers, and the city desire a viable retail core that will respond to existing scale and context, will function as a connecting link to other urban activity areas, and will in-corporate preserved buildings into an integrated scheme.

Solution: A pedestrian walkway system, reinforced by plazas, multilevel shopping streets, and a strong spine along Eighth Street, would provide a basic armature connecting retail space with the existing urban environs. The spine would connect The Eighth Street Marketplace with a proposed hotel and convention center, while the main street would become a covered shopping street to encourage pedestrian movement on the east/west axis and link Old Boise with the CBD.

Architecturally, diversity within order is the rule; small shops are placed at the perimeter of a large department store; old buildings are preserved to enrich the new construction. The entire ensemble is thus tied together through circulation, compatible scale, and articulation between old and new architecture.

Jury comments

Kriken: There has been a cleared area here for a number of years in anticipation of a retail redevelopment. In this plan, the architects and developers have kept the street system as a collective infrastructure. While the plan calls into question the mixed-use machine, if we accept this, this scheme is as good as any, for it stays within the grid of the

But I'm not sure the redevelopment will allow much of the mom-and-pop kind of store. Shops in a "center" do become standardized by their operating in an oasis. "Downtown" will always be this place: there will be things inside it and things outside it. And the things inside will be more like the things you see everywhere else.

van Ginkel: The plan does retain the identity of the streets. In other words, the planners are not plunking down a mall in the middle of Downtown. The street continues right through most of

the project.

Kriken: Still, the closing of *some* streets is one of the things we have had problems with because it is sort of locking doors to the city. It still introduces a shopping center downtown—a phenomenon that has economic viability, but is problematic because it negates urbanism as we know it. Yet this kind of development is exceedingly well executed. There are a number of buildings that have been retained that give this retail development part of its charm.

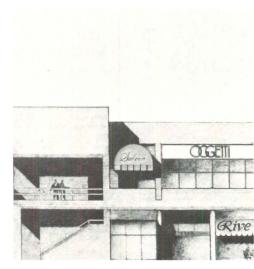
Credits

Architects: Charles Kober Associates, Los Angeles. Ronald A. Altoon, principal in charge, director of design; B. Hyun Kim, senior designer; Kenneth David Stein and Kathleen FitzGerald, design team; Keith Peterson, project director, planning.

Consultants: Ernest J. Lombard, Boise architectural consultant; Boise Ad Hoc Citizens Committees; *The Idaho Statesman*, newspaper; KTVB television station; concerned citizens of Boise.

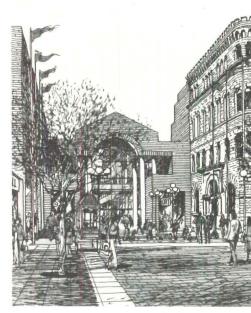
Modelmaker: Charles Kober Associates. Renderer: Carlos Diniz Associates.

Client: Winmar Company, Inc., Seattle, Wa; Oppenheimer Development Corp.; Broadbent Development Co.; Futura Industries Corp.; Boise Redevelopment Agency.



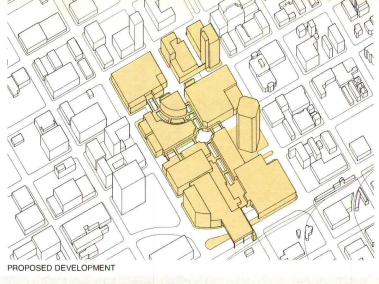


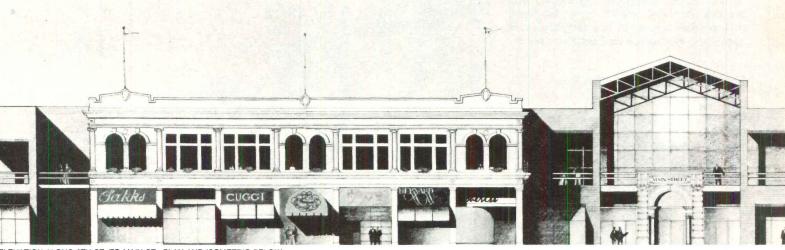
SIMPLOT BUILDING ON 8TH ST. AT IDAHO SQ.



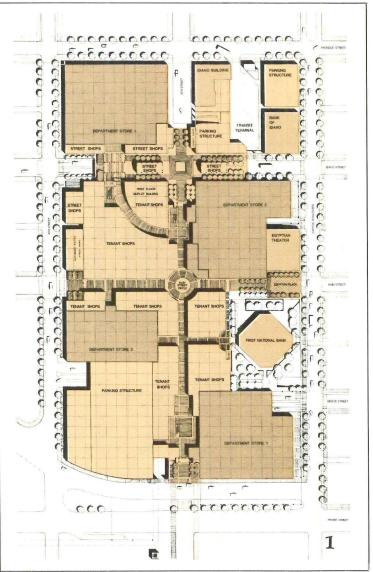


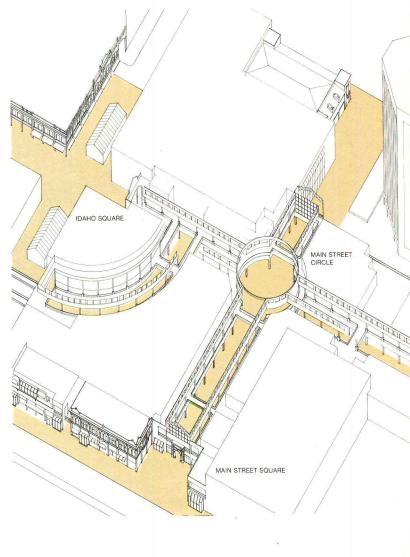






ELEVATION ALONG 9TH ST. TO MAIN ST.; PLAN AND ISOMETRIC BELOW





W.M. Design Group

A document analyzing planning for growth in four rural New England towns wins approval for sensitivity of approach to change and improvement.

Project: Urban Design at a Rural Scale, Ashland, Tamworth, Sanbornville, Tilton, NH.

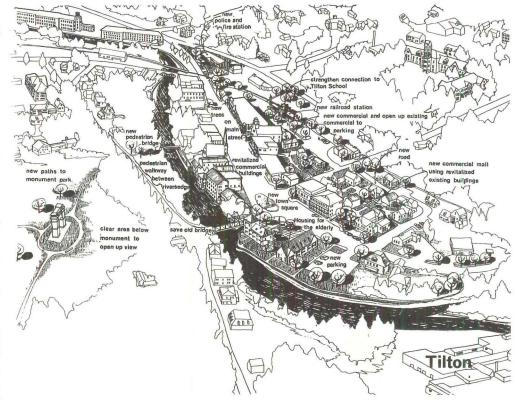
Program: An urban design project for four typical small towns in the Lakes Region of New Hampshire shows towns how they might accommodate an annual growth rate of 10 to 25 percent. The approach is geared to permit new construction of a very specific level within an overall regional planning framework. The four towns, in the extreme corners of the region, each have different characteristics: one is an old mill town, one a small, newer mill town, another a rural town, the fourth a tourist-oriented town.

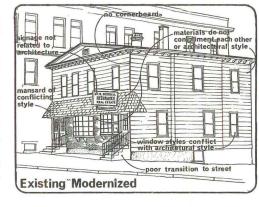
Solution: A two-part plan was developed that would allow for planning on a local "self-help" basis. In the first part, planners suggest methods for analyzing the character of each town by: 1 the overall environmental impression created through vehicular and pedestrian access; 2 the relationship between natural features and circulation as comprehended from the air; 3 historical context of the town; 4 functional relationships between buildings, circulation, and open space. Recommendations for each town were based on findings and attempt to reinforce indigenous characteristics of the specific village. For example, recommendations for the entire central business district of the rural agricultural community of Tamworth included making it a historic district, but designing the Swift River waterfront so that buildings relate to it.

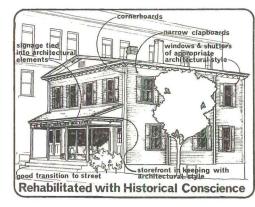
The second part of the report includes extensive bibliographies and guidelines for fund-raising, restoration, signage, tree planting, etc., to allow towns to undertake improvements on a self-help basis.

Jury comments

van Ginkel: This is a worthwhile project because it takes several very small communities and systematically examines the means by which they can be improved. Though each one is dealt with separately, one becomes an object lesson for the next. It uses the historic structure of the town and attempts to reinforce it by the reuse of existing buildings with new, infill-type construction.







Essentially the proposals seek to increase activity in each town without changing their essential character.

Kriken: This is a good example of how one improves a town. The kinds of improvements are at a very fine, small-scale level. Employing the case-study approach to four different towns and putting them together into a larger picture makes a very nice ensemble. The only negative comment I would make is that the presentation (obviously low-cost) is rather drab. It is unappealing. van Ginkel: I wouldn't go so far. It's just not high on appeal.

Credits

Architects: W.M. Design Group, Center Harbor, NH. William R.L. Mead, principal architect; Christopher Williams, project architect; Tom Samyn, Peter Bolton, Richard Devens, professional staff.

Consultants: Linda Ray Wilson, New Hampshire State Historic Preservation Office; Al Nix, Batchelder Tree Service; Frank Fox, New Hampshire Sign.

Client: Lakes Region Planning Commission, Meredith, NH.

Edward Dusek, Jasenka Diminic and John Harrell, Boston Redevelopment Authority

A set of development guidelines for a historic area of Boston is cited for its sensitivity and thoughtful quality.

Project: Design Guidelines, Boston Naval Shipyard at Charlestown, Ma. Program: One of the nation's oldest shipbuilding facilities, closed in 1974, is a site of 130 acres of waterfront land and 40 buildings of historic and architectural significance. The Navy Yard, a National Register Property, will be transferred under terms of the Historic Monument Provisions of the Surplus Property Act to private developers. A \$200-million rehabilitation and multiuse development is planned. Needed was a set of guidelines to take into account the historical, architectural, and locational values of the site and devise specific planning and design controls for the mixed-use development.

Solution: The planning team has analyzed the structures built from 1800 to 1974, and proposes retaining and re-

habilitating significant ones.

An open space system includes the Shipyard Park and waterside walkways. Axial views remaining from the building patterns of the Shipyard will be maintained. Significant views that have been lost will be reestablished, based as other such measures on historic documentation.

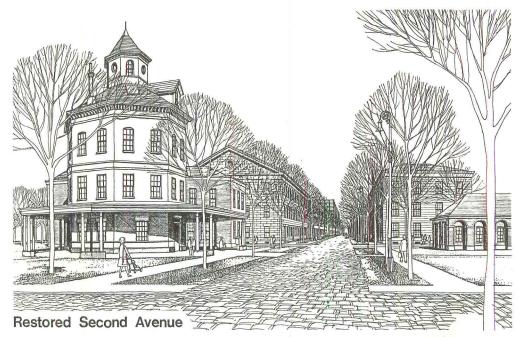
New uses include: 600 dwelling units in four recycled historic structures, 600 in new townhouse and mid-rise buildings; 80,000 sq ft of ground level commercial space, with upper level office and residential uses combined in certain developments; 600,000 sq ft of institutional uses including museums and art college; a 500-room hotel and conference center; the 16-acre park, 500-boat marina, and 250,000 sq ft of light indus-

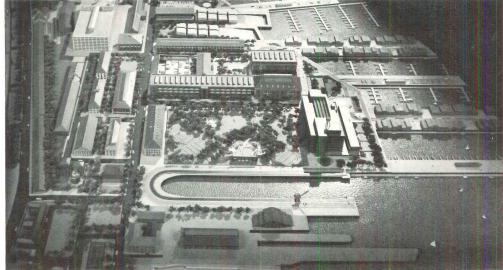
Jury comments

Kriken: All the recommendations fall into a simple historically based framework, nothing fancy, nothing tricky.

van Ginkel: It is beautifully presented. If one can assume the Second Avenue image is expressive of the total project, it uses the old buildings which are relatively simple for new uses in a straightforward way. A small number of buildings are added, and later development can occur without destroying the intentions of the plan.

Kriken: It is such a well-executed example of a relaxed yet responsive at-





titude. By relaxed I mean the avoidance of the tendency to create a "spaceship" when a simple solution can be appropriate. One opportunity for some more looseness, however, was the Shipyard Park. That area seems overdone.

van Ginkel: Since the basic plan is so straightforward and capitalizes on simple form, the park does not fall into the same design category. Nor is it an extension of the total plan of the area. In fact, its design runs counter to the attitude in the design guidelines.

Credits

Urban designers: Boston Redevelop-

ment Authority. Edward Dusek, project architect; Jasenka Diminic, landscape architect; John Harrell, preservation architect; Paul Kelly, development coordinator of the Shipyard Project; Marcia Myers, director, preservation staff; Robert J. Ryan, director, BRA.

Production team: Wendy Tinker, Eve Valentine, Edward Zimmer, Anne Booth.

Modelmaker: Robert Gaudette, BRA Model Shop.

Model photographer: Steve Rosenthal. Renderer: Herbert Kashian.

Client: City of Boston, Kevin H. White, Mayor.

Gary T. Moore, Uriel Cohen, Tim McGinty, CDC, Environment-Behavior Research Institute University of Wisconsin-Milwaukee

A multiyear child-care research effort is commended for its scope and quality for the second consecutive year.

Title: Planning and Design Guidelines for Child Care Centers and Outdoor Play Environments.

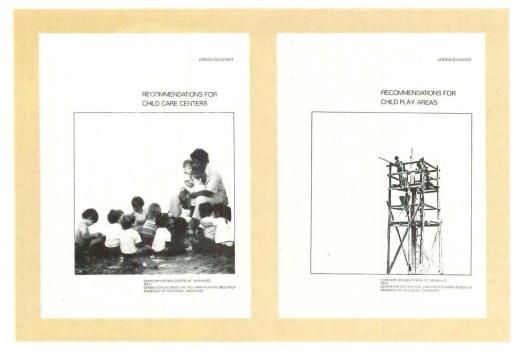
How would you design a play environment suitable for 1,000,000 children? The U.S. Army has this problem. Nearly 200 employee-sponsored daycare centers are maintained by the Army in this country. For guidance and design aids, help was sought from the University of Wisconsin's Behavior Research Institute. The study stated its objectives as follows: 1 To identify key design features and physical patterns which facilitate child development; 2 To assess a sample of military and civilian children's settings; 3 To interpret the latest research on children's environments from around the world; 4 To develop behaviorally based criteria and design patterns for child-care centers and outdoor play environments; 5 To produce two planning and design guides for use by architects, landscape architects, child-care directors, recreational personnel, and housing and neighborhood planners in the contexts of master planning, programming, design, and evaluation.

The result is two profusely illustrated and documented manuals: Recommendations for Child Care Centers, 1979 and Recommendations for Child Play Areas, 1979. Each document contains an introductory explanation of the nature of the child-care problem which is followed by a description of planning, policy decision-making, and interactive participatory techniques for site development, and concludes with a set of site, building, and furnishing design principles and guidelines.

Jury comments

Preiser: We stated that wide applicability of the data is important. We stated that guideline type material based upon solid data and research methodology is important. We stated that appropriate format for dissemination and use is important, and it seems to fill all of these criteria. We also stated that a state-of-the-art assessment which addresses the user or occupant needs should be a basis for the awards; such is the case for this particular document.

particular document. **Ventre:** We recognize from past readings of the P/A Design Awards that a



previous jury has recognized the work of this continuing, multiyear project. This jury recognizes that the case studies acknowledged last year have now been brought to the next stage of evolution in which design guides, design criteria, and recommendations based upon the previous case studies have now been presented to the client. It demonstrates that thorough research is not a one-shot, one-time affair. It takes a very understanding client and a disciplined group to stay together long enough to see a project beyond the initial stage into the stage of planning and design guidelines and recommendations.

Preiser: One might add that the nature of this type of applied research, which feeds into guidelines that are going to be used by architects contracting with the sponsoring agency, will be updated periodically as part of the routine administrative procedure. Therefore a document of this nature truly maintains state-of-the-art research in a given area of specialty. I think it is a commendable type of research.

Ventre: I want to say something about "Pattern Languages." This research project uses Pattern Languages, a concept that has been dealt with in design schools for some time. The true nature of scientific endeavor is that it is cumulative. The Pattern Language concept was articulated many years ago at the University of California by people as-

sociated with Chris Alexander. It has had some success. No, success is too strong a word. It is plausible. Now here is a research group that has taken hold and used some of the pattern language idea as a way of reporting out research, thereby testing the pattern language concept. It is this cumulative quality of research that the jury acknowledges. The policy recommendations tend to be platitudinous, but the design recommendations, especially the ones accompanied by patterns, are practical and down to earth, and they are imageable. They are something that a designer could work with, without having to read copious social science literature. And that is a big step.

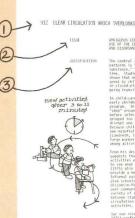
Credits

Project architect: Tim McGinty, Community Design Center, Inc., Milwaukee. Principal investigators: Uriel Cohen, Gary T. Moore.

Research assistants: Ann Blocher Hill, Carol Gee Lane.

Technical assistants: Lisa Lindberg, Heidi Marie Hollenbeck, Donald Gatzke, Tom Mudrovich, Mary Keeler, Mark Beaudry.

Design consultant: Frederick A. Jules. **Project officer:** William E. Johnson with Murray Geyer and Shirley Brown. **Client:** U.S. Department of the Army, Office of the Chief of Engineers, Special Projects Section.



AMBIGUOUS CIRCULATION PATTERNS IMPEDE CHILDREN' USE OF THE CENTER AND CREATE UNNECESSARY CHAOS AND DISORGANIZATION







1 NUMBER AND NAME

A number and an evocative name for ease of memory. Stated in general terms, but always specifying some quality the environment should have.

A statement of the problem to be solved and the context for the pattern.

3 JUSTIFICATION

is an activity

Analysis of the problem and the rationale for the pattern and criteria, including a summary of supporting data and

4 PATTERN

The pattern itself, a succinct statement of the basic characteristics the environment should have in order to solve the identified problem. Evocative and open-ended, but directional. Each pattern is stated verbally and is illustrated.

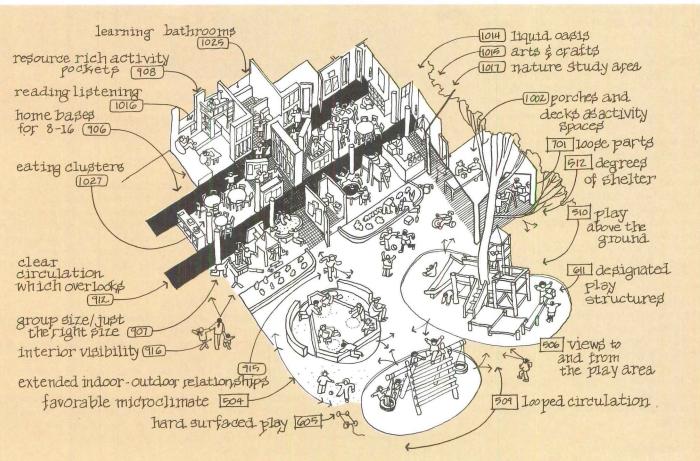
5 RECOMMENDATIONS

Detailed and specific recommendations including areas required, square footage, adjacencies, anthropometrics, materials, and construction details as appropriate. Recommendations elaborate on the pattern and give it specific shape and form. Includes one or more summary illustrations.

6 RELATED ITEMS

Related patterns which define the larger context into which this pattern fits and which help to give it shape by further defining specific detailed parts of it.

A SAMPLE PATTERN FROM RECOMMENDATIONS FOR CHILD CARE FACILITIES



Housing Research and Development Program, University of Illinois at Urbana-Champaign

An extensive post-occupancy study of HUD Assisted Housing shows a wealth of facts, not all of them favorable. The jury extols its value and candor.

Title: Residents' Satisfaction in HUD-Assisted Housing: Design and Management Factors.

The research report presented an evaluation of a vast body of information. Four questionnaires were returned from over 1900 residents of HUD-assisted housing. The managers of these projects answered a questionnaire that contained 466 items. More than 18,000 behavioral observations were recorded.

Careful analysis of the data produced a succinct list of 23 findings. Accompanying the findings are recommendations for policy and design decisions. Brief selections of the findings are listed below.

- 4 While many interrelated aspects influenced residents' satisfaction, three major factors explained a high proportion (74 percent) of the total variance in overall satisfaction. These were: satisfaction with other residents, pleasant appearance, and economic value.
- 6 The more other residents in the development were perceived to be similar to oneself, the higher the level of satisfaction with other residents and with living in that development.

7 The perception that other residents were friendly and well behaved was a very important component of overall satisfaction.

8 Not feeling stigmatized for living in assisted housing was strongly associated with overall satisfaction, but only 15 percent of our respondents felt they were so stigmatized.

9 The appearance of the physical environment was an important component of residents' satisfaction.

10 Perceptions of spaciousness and privacy were moderately strong predictors of overall satisfaction.

16 The type and quality of the facilities and amenities provided were moderately strong predictors of residents' satisfaction.

19 Management's performance in providing adequate maintenance and in responding quickly and effectively to tenants' complaints was generally not satisfactory.

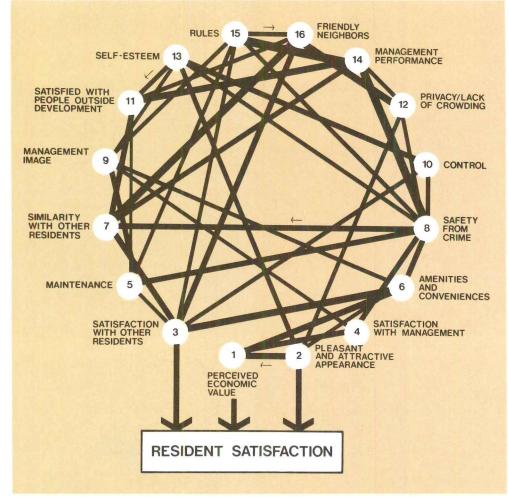
20 Protection from crime and vandalism

was inadequate.

23 Rent policies were a frequent cause of complaints.

Jury comments

Ventre: This is an excellent report from the standpoint of format, execution,



GRAPHIC MODEL OF RESIDENTS' SATISFACTION

method, national scope, and substance of findings. The work is well executed by people who are cognizant of the tradition of research in this field. We feel that it is an important document from the standpoint of post-occupancy evaluation and it shows that responsible scientists and responsible public agencies will publish findings that even bring into question some fundamental policy assumptions. We are aware that the report has been disavowed, if that is not too strong a word, by the people who commissioned it. To their credit, however, it has been published. Now there is something to be said for a group of researchers and a sponsoring organization that will come out and say in print something that undermines about 20 years of policy. But that is the researcher's job, to hold up a mirror to nature. And that is what has been done here. And done pretty well.

Preiser: Virtually all of the criteria set out for the evaluation of the entries have been met. The work is recent; it is also interdisciplinary and integrated; it has wide applicability, and speaks to the building occupant needs in a building type that is one of national concern.

Credits

Project directors: Guido Francescato, Sue Weidemann.

Associate project director: James R. Anderson.

Research associate: Richard Chenow-

eth.

Government technical representatives:

Charles Gueli, Samuel J. Hodges III. Client: U.S. Department of HUD and The Ford Foundation.

R. Christopher Knight William H. Weitzer Craig M. Zimring & Associates

NO CHANGE DECREASE

INCREASE

SIGNIFICANT DECREASE

SIGNIFICANT INCREASE

THESE BEHAVIORS ARE NEGATIVELY VALUED, HENCE A DECREASE CAN BE CONSIDERED THERAPEUTIC CHANGE

team of researchers analyzes effects f design and organization of a large acility for developmentally disabled. he result overturns design theory.

Title: Effects of the Living Environnent on the Mentally Retarded.

as its name implies, the ELEMR Project a post-occupancy evaluation of a large tate residential facility for the deelopmentally disabled in Belchertown, Ma. Over a three-year period, the U. Mass. team monitored both the resients and staff to evaluate three plan rganizational schemes: 1 Doublepaded corridor design with single and ouble bedrooms along bedroom wings;

A suite design consisting of lounge nd three bedrooms for two to four perons each; 3 A modular design in which ½-ft-high partitions subdivided large

A spectrum of quantitative and qualative methods was used for the study ncluding photographic and graphic ocumentation, rigorous acoustical neasurements, verbal and written reponses. As a result, the conclusion was eached that, counter to the administrave and architectural theory, the traitional corridor solution had the most ositive impact. The report offers conrollability as the primary reason for the orridor success. In the words of LEMR: "The opportunity to control ne's personal experience could explain he relative effects of these environnents more adequately than either esthetic appeal or homelikeness." The indings have had wide distribution and ave been incorporated into the new esign guidelines of HEW.

ury comments

'reiser: I think it is competent research. t has all of the prerequisites of what ou would consider publishable and iseful work.

7entre: Precise quantitative measures rere made, namely acoustical measrements. Where questionnaires were uitable, they were used. So it was a ood eclectic choice of methods. There as no methodological strait jacket. Furhermore, because of the reference to ther work in the field, it ties into a arger collective enterprise of design reearch. It's not just one-shot stuff

'reiser: Yes, the implications of this ind of study may be seen in any kind of

astitutional design. ⁷entre: It upsets some widely held be-

	The second secon			
BEHAVIORS OBSERVED	MODULE	SUITE	CORRIDOR HIGHER FUNCT. RES.	
STAFF INTRUSIONS INTO RESIDENT PERSONAL-PRIVATE SPACES*	0 *	▽ *	*	
RESIDENT INTRUSIONS INTO OTHER RESIDENTS' PERSONAL-PRIVATE SPACES*	O *	*	♥*	
RESIDENTS' USE OF THEIR OWN PERSONAL-PRIVATE SPACES	0	\triangle	•	
OVERALL STAFF - RESIDENT INTERACTION		\Diamond	\Diamond	
STAFF INITIATIONS TO RESIDENTS	0	-	\Diamond	
RESIDENT INITIATIONS TO STAFF	HIGHER RES.	-	\Diamond	
OVERALL RESIDENT-RESIDENT INTERACTIONS	0	\triangle	•	
RESIDENT RESIDENT VERBAL	0	\triangle	•	
ALERT BEHAVIORS	0	\triangle	•	
WITHDRAWN BEHAVIORS*	0 *	*	*	

OVERVIEW OF MAJOR QUANTITATIVE RESULTS - CHANGES FROM THE INSTITUTIONAL DESIGN

liefs about the benefits of various architectural options. The staff admits that they were surprised. The architectural ideology advocates living modules and so on, spatial arrangements that foster a sense of community. They discover, however, with severely retarded people, with IQ's of 20, that the double-loaded corridor was working better than any subsequent modification. Now again, like the HUD study, it is overturning some cherished beliefs. But isn't it better to go ahead knowing these things?

Project codirectors: R. Christopher Knight, Craig M. Zimring.

Project associate: William H. Weitzer. **Principal investigators:** Arnold Friedmann, Harold Raush.

Project photographer and production designer: Alyce Kaprow.

Past codirector: Margaret Kent. Staff sociologist: Hollis C. Wheeler. Steering committee: Kenneth H. Craik,

William H. Eichelman, D. Geoffrey Hayward, Ervin H. Zube. Grant administrator: Environmental In-

stitute, U. Mass. at Amherst. **Client:** Developmental Disabilities Office, HEW.

SUITE STYLE

Progressive Architecture 1:80



FOUR HEALTHCARE FACILITIES THAT PLANNED FOR FUTURE CHANGE... WITH INTERSTITIAL SPACE DESIGN.

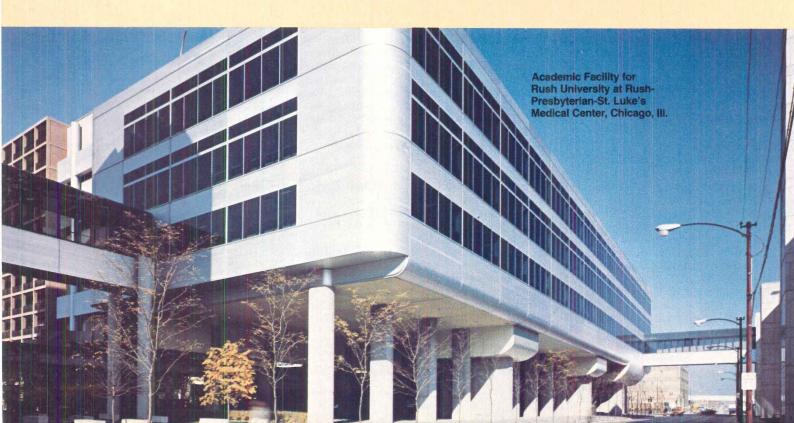
Anyone concerned with the planning and build of healthcare facilities knows that these structures destined for many changes <u>after</u> completion.

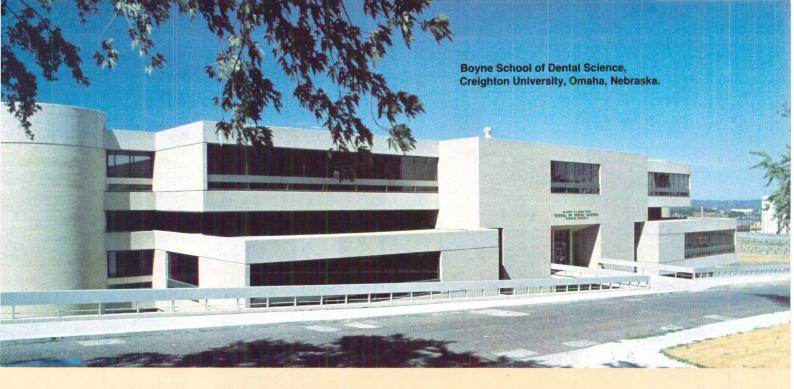
An effective and economical answer to this prolem: Interstitial Space Design—a system which incrates intermediate spaces between working floors.

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only possible with steel. An important cost considerant many of the steel trusses used for interstitial stures are shop-assembled, which can lower contion costs and reduce erection time. The deep es in the interstitial spaces provide a strong yet frame from roof to foundation—which also results conomies.

The new, well-planned healthcare facilities pictured all used the Interstitial Space Design System. To out more about them, or for more information rding the many applications for structural steel, act a USS Construction Services Representative ugh your nearest U.S. Steel Sales Office. Or write he Technical Reports to P.O. Box 86 (C1166), burgh, Pa. 15230.

United States Steel

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Hennepin County Medical Center, Minneapolis, Minnesota.

ARCHITECT: Medical Facilities Associates General, Minneapolis, Minnesota. A Joint Venture of Smiley-Glotter Associates and Thorsen & Thorshov Associates.

HOSPITAL CONSULTANT: Booz, Allen, Hamilton, New York, New York. STRUCTURAL ENGINEER: Bakke Kopp Ballou McFarlin, Minneapolis, Minnesota.

STRUCTURAL CONSULTANT: Le Messurier
Associates/SCI, Cambridge, Massachusetts.
GENERAL CONTRACTOR: M. A. Mortenson

Company, Minneapolis, Minnesota.

STEEL ERECTOR: N.H. Sandberg Erection
Company, St. Paul, Minnesota.

Boyne School of Dental Science, Creighton University, Omaha, Nebraska.

ARCHITECT/ENGINEER: Leo A. Daly, Omaha, Nebraska.

GENERAL CONTRACTOR/ERECTOR: Peter Kiewit Sons' Co., Omaha, Nebraska. STRUCTURAL STEEL FABRICATOR: Drake-Williams Steel Inc., Omaha, Nebraska.

Academic Facility for Rush University at Rush-Presbyterian-St. Luke's Medical Center, Chicago, Ill.

ARCHITECT: Metz Train Olson & Youngren, Inc., Chicago, Illinois. STRUCTURAL ENGINEER: C. A. Metz Engineers,

Chicago, Illinois.

STRUCTURAL CONSULTANT: LeMessurier
Associates/SCI, Cambridge, Massachusetts.
GENERAL CONTRACTOR/

CONSTRUCTION MANAGER: Morse/Diesel, Inc. Chicago, Illinois.

Chicago, Illinois.
STRUCTURAL STEEL FABRICATOR/
STEEL ERECTORS: American Bridge Division of

STEEL ERECTORS: American Bridge Division of U.S. Steel.

Good Samaritan Hospital, Dayton, Ohio.

ARCHITECT: Levin Porter Smith, Inc., Dayton,
Ohio.

HOSPITAL & HEALTH SERVICES

CONSULTANT: E. D. Rosenfeld Associates,
Inc., White Plains, N.Y.

STRUCTURAL ENGINEER: R. S. Fling & Partners, Columbus, Ohio.

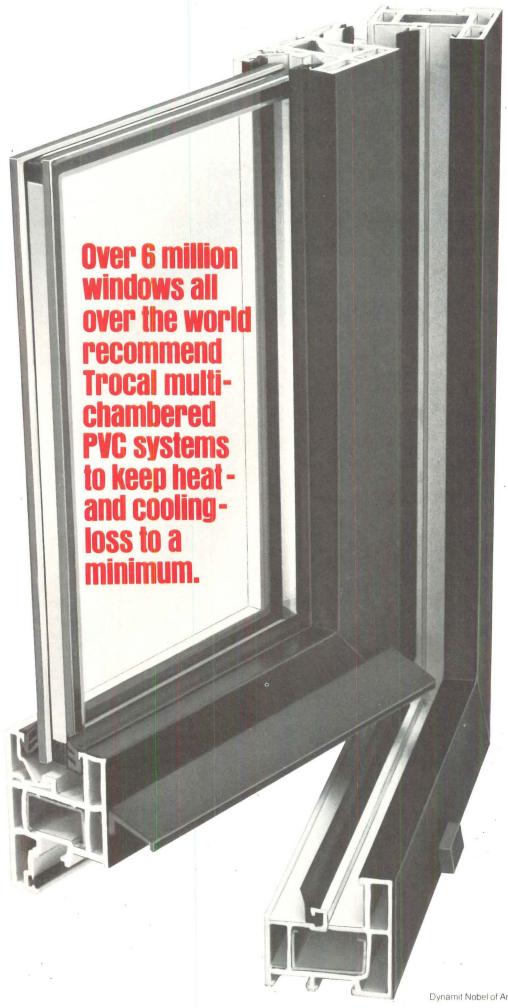
GENERAL CONTRACTOR: B. G. Danis Co.,

Dayton, Ohio.

STRUCTURAL FABRICATOR: (Now known as
Berkley Steel Division, Inc.) Camden Steel
Corp., Camden, Ohio.

STRUCTURAL ERECTOR: J. O. Berkley Co., Inc. Gettysburg, Ohio.





To begin with, all joints and sections of Trocal's exclusive multi-chambered PVC window profiles are fusion welded together; precision mitered corners form a smooth, one-piece solid frame and sash. There are no joints to seal, no drafty leaks to plug up. The air locked into the individual chambers adds insulation and prevents condensation.

That's how Trocal windows are shutting out tropical heat, arctic cold, high velocity wind, torrential rain and conserving energy. Even corrosive elements which play havoc with other type windows, have no effect on Trocal. Because Trocal is all PVC—rigid, high impact PVC—not just a vinyl sheath which is often used to improve wood, steel or aluminum. Result: Trocal is completely resistant to salt air, noxious gases and industrial pollution. Shrugs off mortar, lime, cement.

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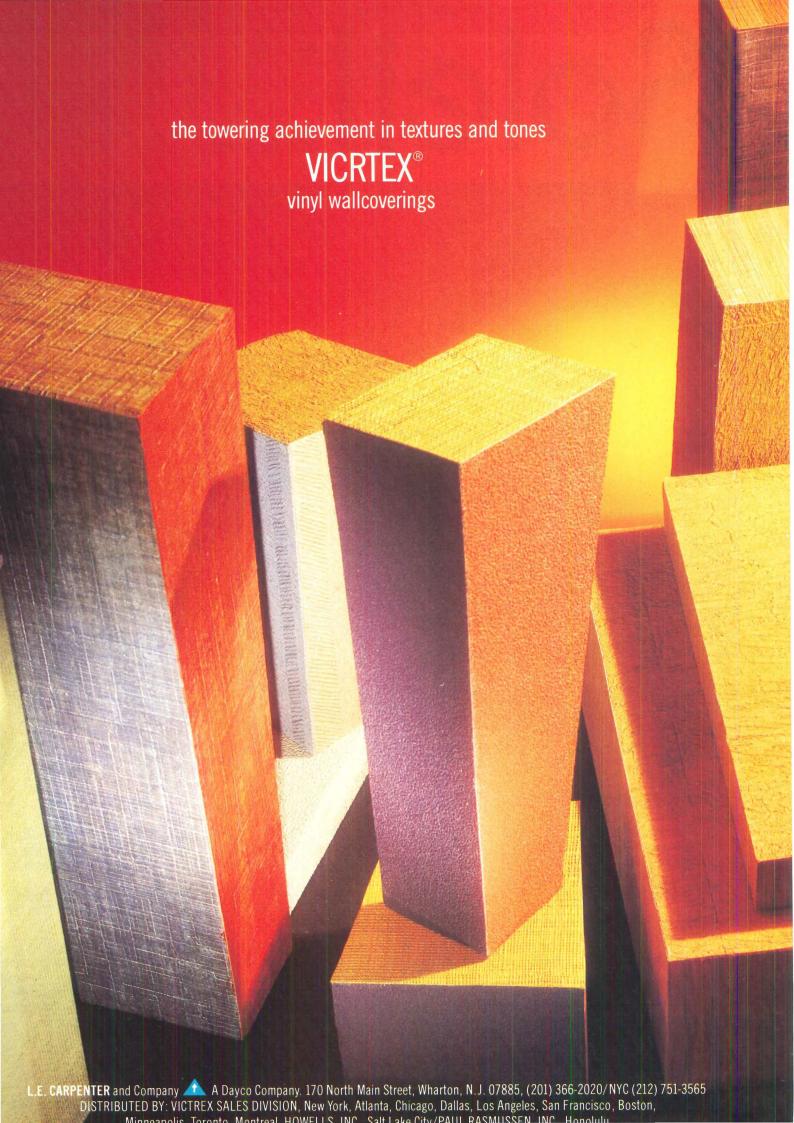
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Photo courtesy of Mocatta Metals Corporation

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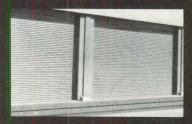
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to come and go, beautifully.

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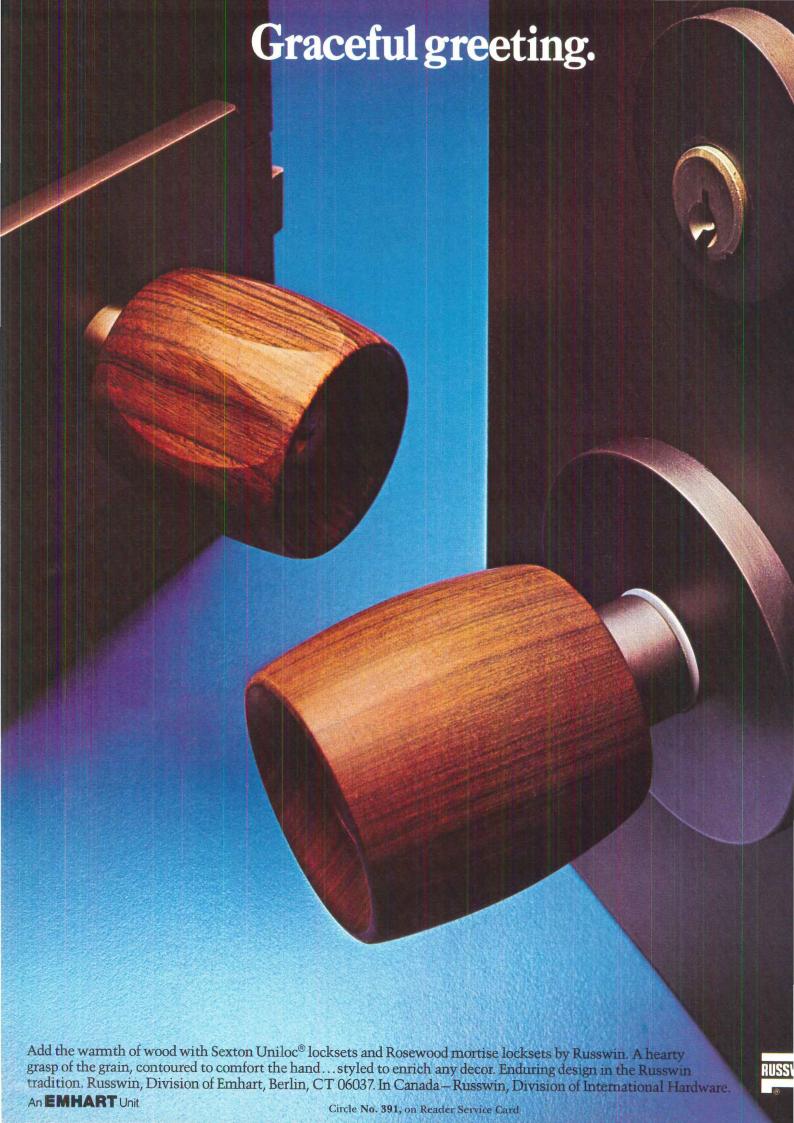


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Bidding documents: The invitation

Josephine Drummond

Obtaining an accurate bid on a project is essential to the successful, economical construction of a building. The invitation to bid must supply concise, clear, and complete building and prebid information.

Bidding documents, located at the front of the project manual, serve the purpose of introducing a project to prospective bidders and outlining the conditions for submitting a bid. Since they do not become part of the contract, the bidding documents should not contain information of a contractual nature. Conversely, the contract documents, that is, all portions of the project manual except the bidding documents, should not contain information necessary only for bidding. For example, we should not say in Division 2 that contractors shall visit the site before submitting a bid, or that no extras will be allowed for encountering rock.

Under the new CSI Masterformat, the first half of Division 0 is reserved for bidding documents. Included are the invitation or advertisement, the instructions to bidders, the bid form, soils investigation report, description of existing conditions, and, if required, copies of regulations, compliance forms, and affidavits. Each of these documents should contain certain information which is not repeated elsewhere, and, taken together, they describe the total procedure for the contractors to submit competitive and consistent bids.

The invitation to bid is usually the first of these documents, and it should be brief, not more than one or two pages. Frequently prepared in letter form, the invitation is mailed to contractors selected by the architect and owner as possible bidders. In public work, where offical publication through the news media is required, the document is called an advertisement or a notice inviting bids, and is prepared in the columnar form of a classified advertisement. In either case the information it conveys is similar, and a copy of it should be inserted at the front of the project manual. Under the CSI Masterformat, Number 00010 has been assigned to it.

The purpose of the advertisement or invitation is to announce the soliciting of bids for a project and to enable contractors to determine whether or not the project is of interest to them. Consequently the invitation begins by naming the project, the owner, and the architect, giving the project location and possibly some estimate of its value. The estimate will eliminate consideration by contractors for whom the project is obviously too large or too small. A brief description of the type of project and the kinds of work involved is useful, particularly for the wide distribution given to public advertisements. The description will help to attract both general and subcontract firms skilled in the required work. The type of bid should be stated, whether it be stipulated sum, segregated unit prices, multiple contract, or other. The invitation should contain the date, time, and place of

the bid opening. Because bid opening times are frequently changed, it is important that this information appear only once to avoid cumbersome addenda or conflict in the documents. The invitation is the proper place for it to appear. A statement of whether the bid opening is to be public or private should be included. Public work usually requires public bid openings, open to anyone who wants to attend. For private work, bid openings can be public, open to invited general bidders but not to subcontractors, or open only to the owner.

The invitation must contain brief information on gaining access to the construction documents. If documents have been filed in plan rooms, the plan rooms should be listed. The detailed information on obtaining copies is covered in the instructions to bidders, but the invitation should mention the amount of the deposit or purchase price and where the documents can be obtained. If bid security is required, the acceptable types of security should be named. These include bid bond, certified or cashier's check, and, sometimes, cash. A cross-reference should be made to the instructions to bidders where conditions of forfeiture, acceptable bonding companies, and time limits will be specified. The invitation should include a statement of the owner's right to waive informalities in the bids and to reject all bids. In private work, an additional right of the owner to accept other than the lowest bid may also be noted.

As we see, the document provides contractors with a general overview of the project and bidding conditions, so that they can make a preliminary determination of interest. Properly written invitations save time and money by helping to provide construction documents only to truly interested and qualified bidders. All terms and conditions of bidding and contracting processes can become the subject of dispute and misunderstanding. Competent legal advice should be sought to assure that proposed documents provide adequate protection for all parties.

Author: Josephine H. Drummond, CSI, is Manager, Southern Premises, Real Property Management Department, Wells Fargo Bank, and is a specifications consultant in private practice.

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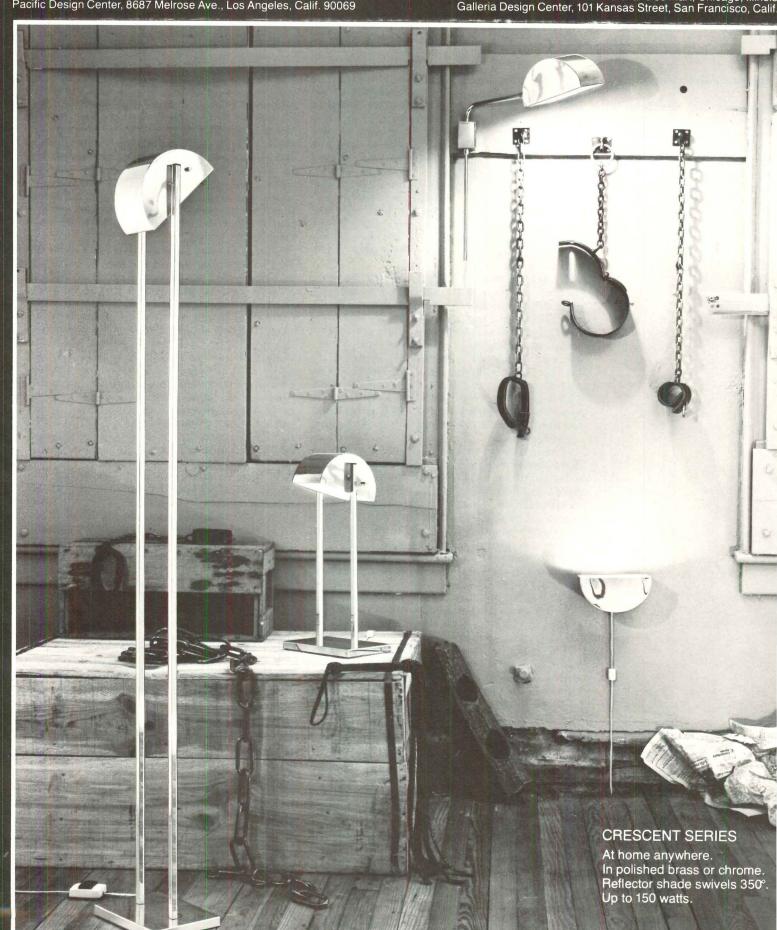
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A LEXICON OF CARPET BACKINGS

The backings of a carpet — primary and secondary — are as important as its face. Anyone who works with carpet should know and choose the right backings for needed look, performance, and wear. Today's backings are mostly synthetic, made of woven polypropylene, because of their strength, stability, resistance to moisture — and because added features, even static resistance, can easily be built into them. Dozens of types are now available. Here's a guide to the most important.

P pri′ma∙ry

The strong, lightweight woven fabric, the essential framework of the carpet, into which the face yarns are tufted. It is the core of the carpet.



Poly Bac The most widely-used primary backing in carpet today. Woven of ribbon polypropylene yarns, it is available in a range of constructions, weights and finishes engineered to suit the carpet specified, such as tight weaves for narrowgauges or dense saxony plushes. Comes in black, beige, and gray.



Colored Poly Bac Poly Bac woven of pre-colored yarns in a range of colors. Same qualities as regular Poly Bac, and especially apt for pre-dyed face yarns and for shags of these yarns.



Poly Bac FLW Poly Bac into which nylon fiber has been needled to make a dyeable cap. Made in several types of construction and fibers other than nylon. Widely used for cut pile styles, usually in piece-dye and continuous-dye processes. Particularly suited to shags.



Pre-colored Poly Bac FLW Pre-colored Poly Bac into which polypropylene fiber in the same color has been needled. Used mainly with pre-dyed face yarns in similar colors to add body and minimize grinning in lesser weights.



Poly Bac A/S A special conductive yarn, almost undetectable to the eye, is added to Poly Bac for permanent static control. Used with a conductive face yarn, this backing can reduce static electricity by four-fifths on cut-pile nylon carpets. Especially effective in commercial installations and anywhere static electricity is an annoying problem. Poly Bac FLW is also available with static control.

S

sec'ond·ar'y

The visible, exterior backing of the carpet. Laminated to the primary after the tufting operation, it adds tuft bind and gives stability to the carpet, especially for installation.



ActionBac Only a few years old, this all-synthetic woven secondary backing has become the most important development in the field since the concept of synthetic backings was accepted throughout the carpet industry a generation ago. Strong, stable, with all the resistance against natural hazards (damp, insects, rot) of synthetics.



ActionBac is made in a range of constructions and in colors resembling the jute fabrics it is quickly replacing. Its monofilament warp (for strength) and spun yarn filling (for adhesion) give it the qualities of a fabric engineered specifically for carpet backing.



This synthetic secondary backing is constructed in a leno weave, with every intersection locked in, which prevents ravel and fray at cut edges, a significant development for both manufacturing and installation.



Secondary Backing



Amoco Fabrics Company
Patchogue Plymouth Division
550 Interstate North
Atlanta, Georgia 30339

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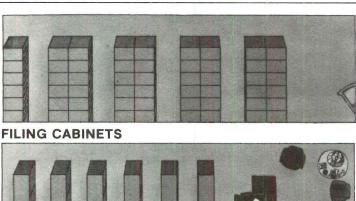
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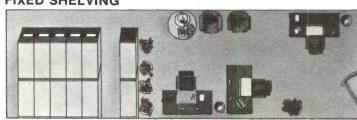
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Institutions in residential zones

Norman Coplan

There is unresolved conflict between the establishment of churches, schools and other institutions in residential zones and restrictions on construction related to the safety, health, and general welfare of the community. The interest of a municipality in protecting the health, safety, and general welfare of its residents may come into conflict with the general interest of society in the establishment of churches, schools, and other institutional accommodations in areas which are otherwise restricted to residential purposes. This conflict often involves constitutional questions. The prevailing rule of law, on the one hand, is that the absolute bar of the construction of a church, in an area zoned for residential use only, would constitute an unconstitutional abridgment of the freedom of religion; on the other hand, the municipality may impose appropriate restrictions with respect to such construction to protect the safety, health, and general welfare of the community. The issue, which has not been resolved, is which interest will prevail if there is an irreconcilable conflict between the two foregoing rules.

The Court, in the recent case of American Friends of the Society of St. Pius vs. Schwab, 417 N.Y.S. 2d 991, considered this constitutional issue in the framework of the following facts. The petitioner in the case, a religious corporation, purchased a parcel of land within the boundaries of an incorporated village, which parcel was located in a residence A-1 district. Although religious use was permitted under the zoning law, site plan approval was first required to be obtained from the Board of Trustees of the village. The ordinance further provided that no use would be approved which is dangerous or harmful to the health, peace, comfort, or safety of the community or that tends to disturb or annoy residents of the village or that involves . . . any serious fire

There was evidence presented to the Board of Trustees that because the parking facilities as proposed in the site plan were limited and there were only two narrow private access roads to the site (which site was located at the end of a dead-end street), a fire hazard to the church would be caused by the proposed onsite parking of 89 to 104 cars. There was also evidence that access of emergency vehicles would be seriously impeded by the traffic on the two narrow access roads prior to and after church services. Based in part upon the foregoing evidence, the village Board of Trustees refused to permit the church construction, and an appeal from that decision was taken to court.

The trial court annulled the decision of the Board of Trustees and remitted the matter back to the village "to fashion such reasonable conditions as would permit establishment of a church but which would mitigate the detrimental or adverse effects of such use upon the community." The village appealed the decision of the trial court, contending that implicit in that decision was the proposition that if the adverse or detrimental effects of

the petitioner's church could not be mitigated and an irreconcilable conflict developed between the right to construct a religious structure and the hazards generated by that structure, the right to erect the structure must prevail. The village contended that such a rule was not constitutionally sound.

The Appellate Court, in affirming the tria

court's decision, said:

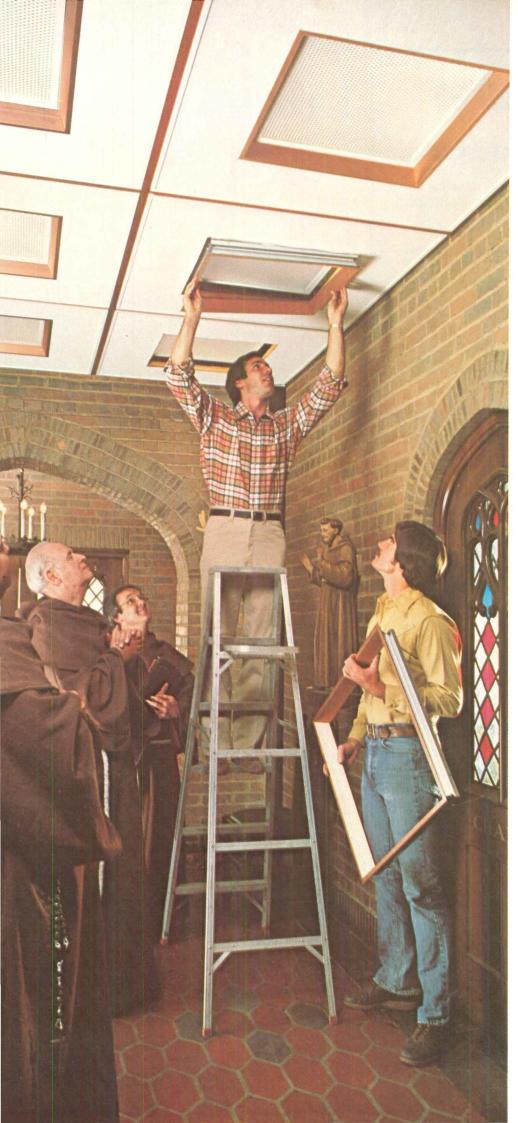
"Human experience teaches us that public officials, when faced with pressure to bar church uses by those residing in a residential neighborhood tend to avoid any appearance of an anti-religious stance and temper their decision by carefully couching their grounds for refusal to permit such use in terms of traffic, dangers, fire hazards and noise and disturbance rather than on such crasses grounds as lessening of property values or loss of open space or entry of strangers into the neighborhood or undue crowding of the area. Under such circumstances, it is necessary to most carefully scrutinize the reasons advanced for a denial to in sure that they are real and not merely pretext."

The Appellate Court went on to reject the argument that by affirming the trial court's decision, it was thereby accepting the proposition that an irreconcilable conflict must be determined in favor of the constitutional prohibition against an abridgment of relief

gion, stating

"There is no necessity for such a determination a this point. The judgment simply annuls the denia of the petitioner's application and remits the matter to [the village] for the purpose of fashioning such reasonable conditions as will permit establishmen of the petitioner's church while mitigating the adverse or detrimental effect upon the community Until [the village] attempts to establish the reasonable conditions, it is premature to deal with the issue, which is whether the petitioner's right to use its property for church purposes must be implemented, even if it develops that it is impossible to fashion reasonable conditions."

In a dissenting opinion, a minority of the Appellate Court stated that the law should require even religious institutions to accom modate those factors directly relevant to pub lic health, safety, or welfare, and that if rea sonable conditions cannot be established which protect the residents of the commu nity, then the right to erect a religious struc ture must yield to the rights of the commu nity residents. The majority of the Court however, took the view that such a decision would be at best premature "and at worst, an encouragement to those who would limit the constitutional guarantee of the exercise o freedom of religion by using the local zoning power as a free-wheeling excuse to exclude places of religious worship from their neighborhoods." Thus, the question of con stitutional supremacy as between the right o freedom from religious abridgment and the right of the community to protect its health safety, and welfare was left unanswered. □



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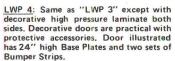
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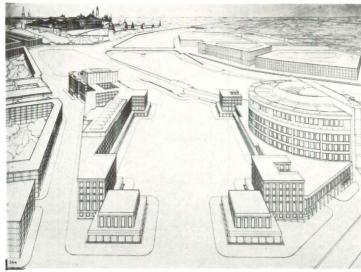
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Books

Urban forum



Auguste Perret, Palace of Soviets, project, Moscow, 1931.

Collage City by Colin Rowe and Fred Koetter. The M.I.T. Pre Cambridge, Ma, 1978, 186 pp., illus., \$22.50.

Reviewed by William C. Miller, Associate Professor, College Architecture and Design, Kansas State University, Manhattan.

When the machine in the garden replaced the picturesq ruin in the garden as a new image for the country house, t Plan Voisin, simultaneously, was superimposed on the city Paris. While the garden can easily accommodate the machin or the ruin, or most anything else, the traditional city has r fared well as a result of its "collision" with Modernist physic and polemical insertions. Modern architecture, with its fix tion on the isolated object, was not particularly concerned would seem, with approaches for responding to the physicharacteristics of the urban site, or with developing a la guage to discuss the relationship between building and exta urban fabric. In renouncing Beaux-Arts design theory, t Modern architect also did away with, or forgot, tradition methods of urban design and requisite design strategies f building in the urban context.

Modern urban design theory, as discussed by Rowe a Koetter in Collage City, was composed of two major premis the objectivity of problem solving based on the scientific a proach, coupled with the social responsibility of creating better, more humane new world. The Modernist "message good news" resulted in a utopian vision of a new city ord which was, needless to say, in direct conflict with the physi properties of the traditional city. The modern building v designed scientifically from within to respond to the partic lar requirements of modern living. As a result, the mode building was removed from the fabric of the tradition city-or, shall we say, removed the fabric of the tradition city—to stand isolated in an open, sun-filled green space. T spatial implications of this act inverted the role of building "space definer" to that of "space occupier." A more serior ramification of this object fixation and spatial inversion v the loss of the traditional realm of public space found in t

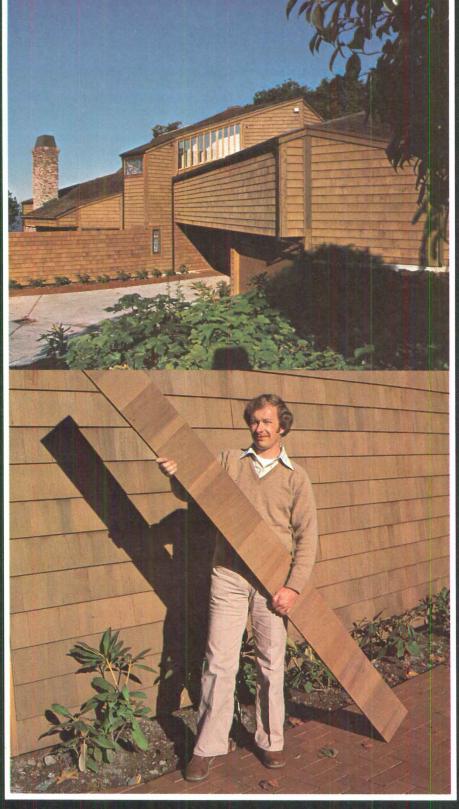
[Books continued on page 158]

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Box 400, Winlock, Washington 98596, Phone (206) 785-3501, In Canada: Bestwood Industries, Ltd., Box 2042, Vancouver, B.C. V6B 3R6 city. Gone were the places for public action and gathering: the streets and squares or, historically, the agora, forum, and piazza. In terms of building typology, the acropolis replaced the agora or forum as the heart of the city; the object replaced

the void as the central feature of the new order.

In contrast to the idea of "total architecture" or "total design" seen in modern utopian visions, for "utopia has never offered options," Rowe and Koetter propose as a design strategy a collagelike approach for responding to the urban context. To bring together disparate objects through a variety of means is not only a design technique, but more importantly a state of mind. Several additional examples of this seemingly ad hoc attitude are included in Rowe and Koetter's discussion. The first, based on Isaiah Berlin's The Hedgehog and the Fox, is analogous to the approach taken by the fox: while the hedgehog is "concerned with the primacy of the single idea," the fox is "preoccupied with multiplicity of stimulus." Versailles and the Villa Adriana are cited as representations of the attitudes held by hedgehog and fox: "Versailles is the complete unitary model, and the Villa Adriana the apparently uncoordinated amalgam of discrete enthusiasms." Similarly, based on the writings of Lévi-Strauss, is the notion of designer as "bricoleur." Both fox and bricoleur are concerned with responding to a number of options and possibilities through design, rather than assuming a "single central vi-Characteristically, the architects of the Modern movement have been hedgehogs when it comes to urban design and theory. Even Le Corbusier, who in his individual works is a fox, is somewhat the hedgehog as an urbanist.

While Versailles and the Villa Adriana are both palaces, the urban exemplar of a collage city, in the historical sense, is Rome. For Rowe and Koetter, Rome represents "the 'bricolage' mentality at its most lavish," with its "interstitial debris" creating the fabric between the architectural set pieces of Rome's history. For Rome exhibits the various utopian visions of her past periods in reconciled collision with the "habitable poché" of everyday life. London provides a 19th-Century

"bourgeois analogue," while a Los Angeles or a Houston could be "expanded to provide a comparable interpretation."

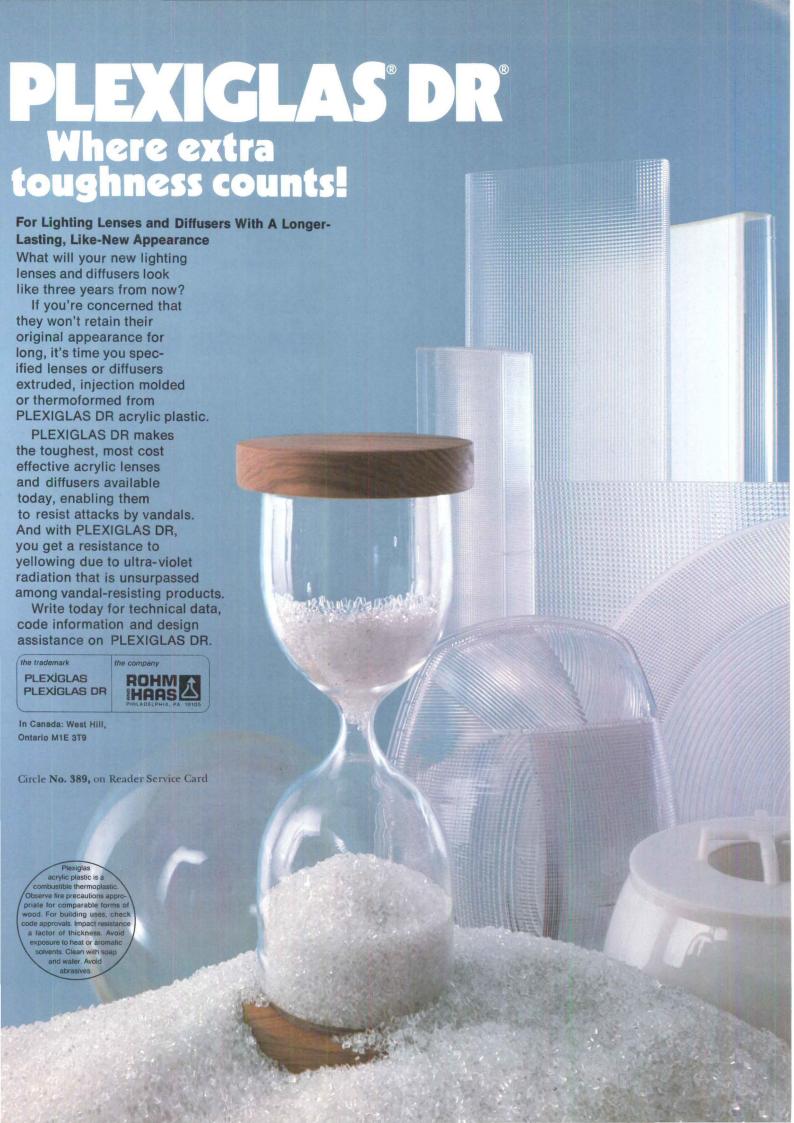
Many of the ideas found in Collage City are not necessarily new or unique. For a decade or more, there has been renewed interest in the notion that a building can be viewed as a fragment or piece within its larger contextual framework. Collage City, originally written in 1973 and published in the Architectural Review (Aug. 1975), is representative of recent literature concerned with reformulating an architectural language for addressing the urban context and a building's relationship to it. The term "contextualism" has been used to describe the design approach postulated by Rowe and Koetter, and others such as Thomas Schumaker, Stuart Cohen, Grahame Shane, Leon and Rob Krier, and Rodrigo Perez de Arce for instance, in addition to current discussions on Post-Modern architecture by Charles Jencks and Robert Stern. In addition to this ever-increasing corpus of literature, recent urban design projects by James Stirling, O.M. Ungers, Rob and Leon Krier, Aldo Rossi, and Wells/Koetter represent varying examples of the contextualist approach. In addition to a concern for how a building mediates, fits, or responds to its physical surroundings, common to all these projects—as well as being discussed in the literature—is the use of figureground studies to analyze the urban fabric, investigations of traditional urban spatial typologies and morphologies, and the analysis of ideal historical urban building typologies and their potential for transformation or deformation in a particular design situation.

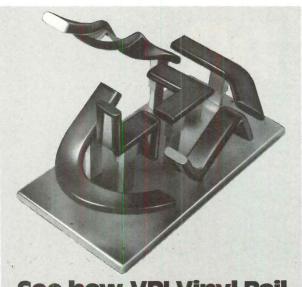
Overall, *Collage City* is a composite of diverse fragments of thought and image brought together. Of the current attempts to reformulate an architectural language for discussing the urban context and a building's response to it, Rowe and Koetter present a most comprehensive viewpoint. Their collagist, or bricoleur's, approach to the subject results in a provocative work that is supported by excellently selected illustrations (a much better selection of illustrations than those appearing in the original article). One hopes *Collage City* will reach a wide architectural audience, not only to gain the readership it deserves, but also because it is a significant contribution to the present interest in urban design theory and history.



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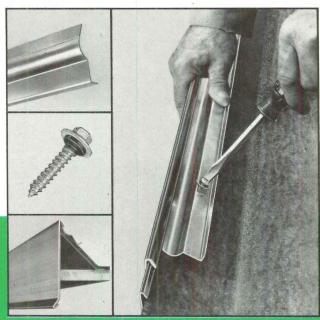
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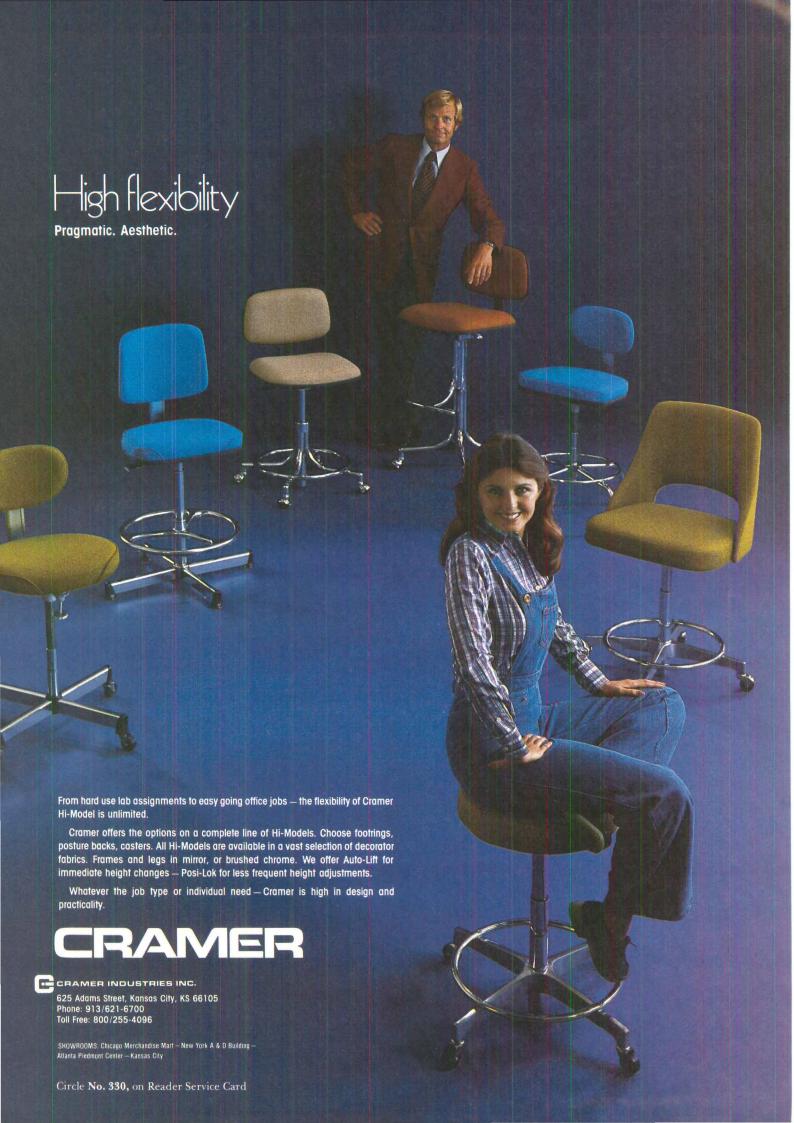


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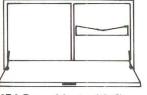




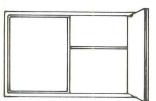
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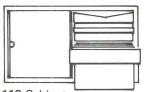
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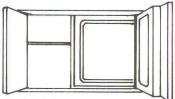
151 Bar cabinet with flap.



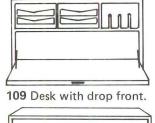
124 Cabinet with doors.

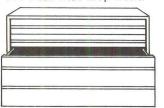


112 Cabinet with filing, tray, shelf.



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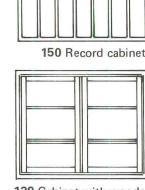




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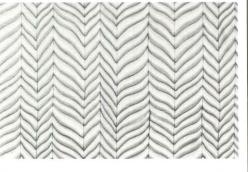
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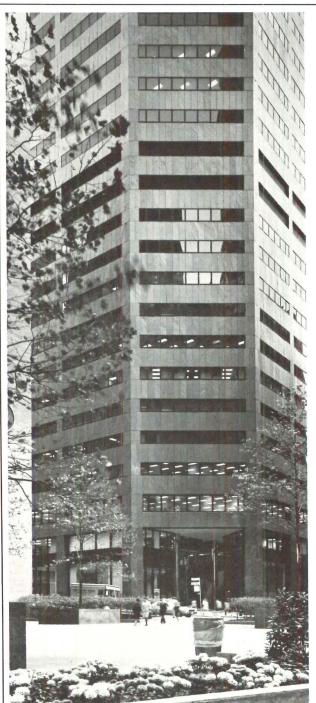
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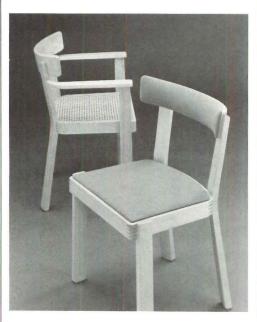


Products continued from page 163

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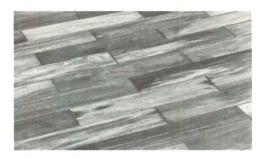
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and gray tones used most frequently. Acrylite® acrylic sheet comes in 12 solar tints and a wide range of color densities, with light transmittance of 6 to 79 percent. CY-RO Industries. Circle 115 on reader service card

Acrylic sheet sidelight glazing to match

glass used in doors is available in bronze

Westell is calculator software to assist the lighting design engineer in reducing lighting design time. It consists of five programs: general and point-by-point interior lighting, floodlighting, roadway lighting, and cost analysis. The ability to make rapid calculations enables designers to consider several options. Each program indicates number of fixtures needed, spacing, mounting height, footcandle levels, and energy consumption. Westinghouse Electric Corp., Lighting Division.

Circle 116 on reader service card

Circle 117 on reader service card

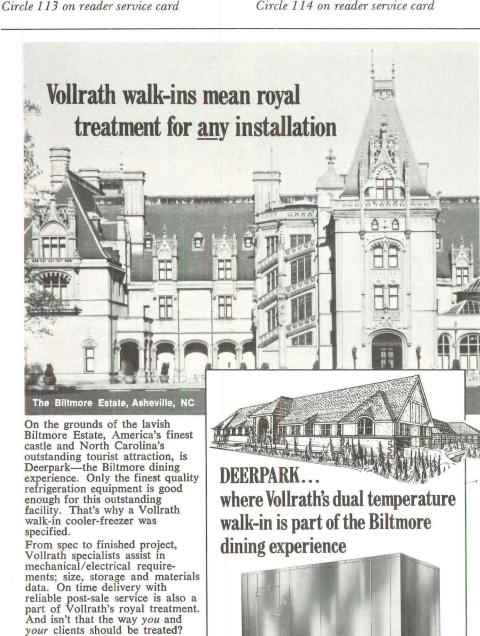
Reprographic paper with high gloss and high contrast can be used in mercury diazo printers or in higher speed fluorescent units. Quality of the reproductions makes them suitable for presentations, renderings, and illustrations. The heavyweight (60 lb) 102DZ paper obtains high quality reproductions from line or screened photographic positives or negatives. GAF Corp.



Materials distribution system Telelift 2 provides cars with capacities up to 20 lb to distribute materials or documents in office buildings, hospitals, and similar buildings. The cars travel over aluminum track to predetermined destinations. The new line of cars offers flexibility in configuration from tall and narrow to low and wide, with a pivoting car to carry items that must remain horizontal. Mosler.

Circle 118 on reader service card

Heat pump units provide individual room heating and cooling in remodeled or converted buildings. Zoneline® III extended range heat pumps, which are installed through the wall, operate at [Products continued on page 168]



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Greeneville, Tennessee 37743 615/639-8111

lower cost than resistance heating and cooling units, according to the manufacturer. The 42-in. heat pumps can be used to replace existing units or as new installations. General Electric Co. *Circle 119 on reader service card*

A high-speed tabletop whiteprinter with a 48-in. throat operates at printing and developing speeds up to 25 ft per minute. The Futura model requires no warm-up period. An optional filter absorbs and neutralizes odors without the need for outside ventilation. Teledyne Rotolite.

Circle 120 on reader service card

A programmable time controller, EC-700, provides management of interior and exterior lighting, air handling and

ventilation, signs, etc., using a keyboard like that of a hand-held calculator. It controls up to 12 circuits covering as many as 64 on/off events per day on a 7-day schedule. There is also a special holiday schedule feature. AMF/Paragon Electric Co., Inc.

Circle 121 on reader service card

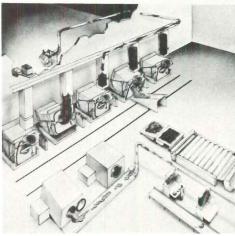


The Toronto extension table, designed by Paul Mayen, has a cylindrical base

that separates to serve as a double pedestal when the table is extended. The top has a 2-in. bullnosed edge. It is finished in a choice of 13 colors, 4 woods, and 4 burls. Top diameters are 42, 48, and 54 in., extending respectively to 66, 84, and 90 in. Intrex Inc. Circle 122 on reader service card

Literature



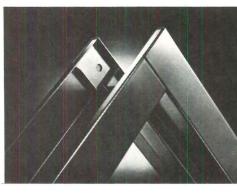


Hands-Off® washing system is described in a 16-page booklet featuring 275-lb and 600-lb washer/extractors Various methods of automatic loading and unloading are outlined. Also available is Totaltrol automatic programming of the entire operation from soi room to finishing room. Diagrams illustrate the programmed work flow. Pellerin Milnor Corp.

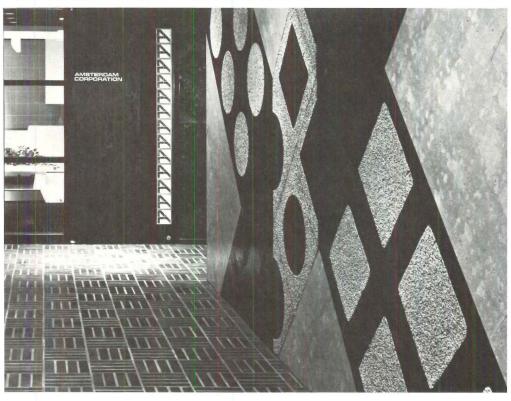
Circle 200 on reader service card

Automatic vacuum collection (AVAC solid waste removal and collection system transfers refuse through pipes, a high velocity, to a terminal for processing and disposal. Systems can serve hos pitals, residential communities, hotels and office buildings. Similar collector are used in hotels and hospitals for transporting laundry to a central area VSL Corp., Mechanical and Industria Systems Group.

Circle 201 on reader service card



Steel coped corner frames, designed to be used with various types of wall con [Literature continued on page 173]



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For full color catalog, send \$2.50 to Amsterdam Corporation, 950 Third Avenue, New York, N.Y. 10022

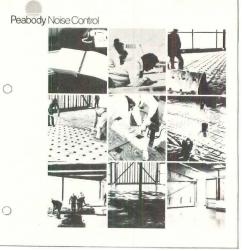
Literature continued from page 168

struction, are described in a six-page brochure. Schematic drawings illustrate construction and anchorage for the different wall types. Frames are available in cold-rolled or galvanized steel, either knocked down or assembled. Republic Builders Products Corp.

Circle 202 on reader service card

0

Kinetics Impact and Airborne Noise Control Systems



Guide to noise control systems describes Kinetics® floating floor, isolated wall partition, and resiliently suspended ceiling systems to control airborne and impact noise in buildings. Included is a review of current specifications for installation of each noise control system. Peabody Noise Control, Inc.

Circle 203 on reader service card



Weatherproofing roof coatings for new and existing roofs are described in an illustrated, six-page brochure. The two-coat system can be applied to polyurethane foamed-in-place roofing, concrete roofing deck, IRMA roof assemblies, and existing built-up roofs. 3M Company, Inc.

Circle 204 on reader service card

Expansion joints. Eight-page brochure provides information on where to use expansion joints, how to specify them, and application details. Illustrations show the application of expansion joints and examples of different types. Specifications are included. Keene Corp., Building Products Div.

Circle 205 on reader service card

Solutions to roofing problems are provided in a 12-page brochure, which describes and illustrates roof maintenance and restoration systems for built-up roofs. Included are infrared roof analysis, preventive maintenance and restoration, cold process built-up roofing, and an elastomeric singly-ply roof membrane. Tremco.

Circle 206 on reader service card

'Design and Control of Concrete Mixtures,' 12th edition, ranges from fundamentals of concrete, through materials, proportioning, mixing, and curing, to concrete design for specific uses and exposures. It covers the transportation and handling of concrete, and curing procedures for hot or cold weather. Commonly used control tests are outlined. The 140-page publication is \$4.25, and it can be ordered from: Portland Cement Association, 5420 Old Orchard Road, Skokie, Il 60077.

Metallic laminates in brass- and bronze-tones include Maple Leaves, Burnished, and Moonscape, described in a two-page brochure. The handfinished, high-pressure laminates, for both horizontal and vertical applica-tions, come in 4' x 8' panels, which can be cut and glued like plastic laminates. The Diller Corp.

Circle 207 on reader service card [Literature continued on page 174]

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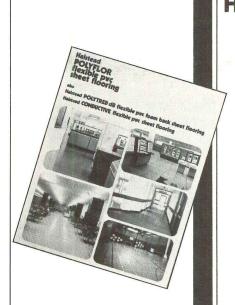
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Circle No. 305, on Reader Service Card

Rigid urethane foam insulation's energy-saving uses are described in a four-page color brochure. Applications include insulating curtain walls and prefabricated panels, control of condensation on surfaces subject to high humidity, and roofing insulation. Tabular data compare Isofoam's® insulating efficiency to that of other materials. Witco Chemical.

Circle 208 on reader service card

Through-floor fittings, called Fire-Gard for power and telephone service are UL listed for fire resistance and have a four-hour fire rating. The fittings are described in a two-page bulletin, which also discusses an abandoning plate having the same rating. Square D Co.

Circle 209 on reader service card



The Flexible Space System of movable components is described in a 28-page brochure. Raised modular flooring, suspended ceilings, task lighting, and movable partitions and dividers contribute to design flexibility. The system can be used in new and renovated buildings. As requirements change, the components can be rearranged to suit the user. Hiross Denco.

Circle 210 on reader service card

'Guide to Energy Savings in Lighting Design' is a 20-page brochure that compares commonly used lighting systems and indicates those which are the most energy efficient. The booklet helps lighting designers to design the most efficient lighting for new construction as it relates to operating cost, energy used, and vision requirements. Polrized Corporation of America.

Circle 211 on reader service card

Environmental glass products for the construction industry, described in a 16-page brochure, include insulating. [Literature continued on page 176]



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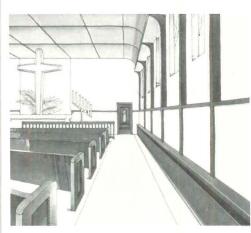
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Circle No. 353, on Reader Service Card

Literature continued from page 174

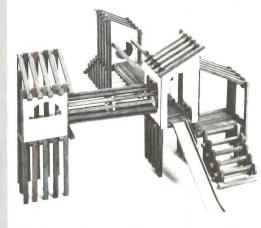
reflective, tempered, spandrel, and all types of laminated glass. Information provided includes sizes, specifications, values—including solar efficiency values—and applications. Environmental Glass Products Div., Shatterproof Glass Corp.

Circle 212 on reader service card



Sill convectors made of standard components that can be combined to meet custom requirements are described in an eight-page specification brochure. The convectors provide each area with the type and amount of heat required. Vinyl-coated or textured and stainless steel finishes are available, with color matching possible. The 4600 System is engineered for use in hospitals, churches, schools, offices, dormitories, and nursing homes. Markel/NuTone Div., Scovill.

Circle 213 on reader service card



Timber play equipment comprising over 350 products is described and illustrated in a 72-page TimberForm catalog which also includes over 120 suggested play area layouts. In addition to play equipment, there are site furnishings such as benches and other seating, tables, planters, and litter containers. Columbia Cascade Timber Co. *Circle 214 on reader service card*

Floodlighting poles. Eight designs and 39 models of poles for area and street lighting are covered in a six-page brochure. Heights range from 10 to 32 ft, and poles are available with precast butt base for direct embedment or with a plate base. Poles can support from 8 to [Literature continued on page 178]

WE FIT IN

STAINLESS STEEL UNDER COUNTER LAB REFRIGERATORS AND FREEZERS



UC-5-BC refrigerator has a blower coil cooling system with automatic off-cycle defrosting and condensate evaporator in condensing unit compartment. Two adjustable stainless steel shelves are provided.

UC-5-F-BC freezer is equipped with automatic timer electric defrost.
Capacity—5.4 cu. ft. (155 ltr.)



UC-5-CW* refrigerator with cold wall cooling system is equipped with push-button defrost, automatic reset and condensate evaporator. Capacity—5.4 cu. ft. (155 ltr.)

UC-5-F-CW* freezer is equipped with manual hot gas defrost.

Capacity--4.6 cu. ft. (130 ltr.)

UC-5-CW-E refrigerator has the same interior features as the UC-5-CW but modified to make it *totally explosion-proof*.
Capacity—4.9 cu. ft. (140 ltr.)

*With explosion proof interior only



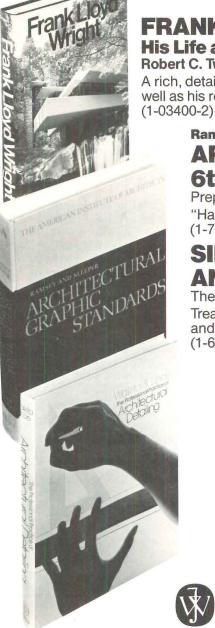
UC-5 features a two-tray ice cube cooling system with manual defrost and stainless steel defrost water tray. The cooler section has two adjustable stainless steel shelves. The entire UC-5 series features polyurethane insulated thin wall construction and air-tight neoprene thermo-break door seals. Capacity—5.4 cu. ft. (155 ltr.)

Jewett also manufactures a complete line of blood bank, biological, and pharmaceutical refrigerators and freezers as well as morgue refrigerators and autopsy equipment for world wide distribution through its sales and service organizations in over 100 countries.



Refer to Sweet's Catalog 11.20/Je for quick reference.

Circle No. 355, on Reader Service Card



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SIMPLIFIED ENGINEERING FOR ARCHITECTS AND BUILDERS, 5th Ed.

The late Harry Parker; prepared by Harold D. Hauf

Treats the design of the most common structural members that occur in steel, wood, and reinforced concrete building construction. (1-66201-1)1975 411pp. \$21.50

SIMPLIFIED DESIGN OF REINFORCED CONCRETE, 4th Ed.

The late Harry Parker; prepared by Harold D. Hauf

Focuses on design procedures to determine adequate dimensions and reinforcement of concrete members. (1-66069-8)1976 303pp. \$19.50

HE PROFESSIONAL PRACTICE OF TECTURAL DETAILING

Osamu Wakita and Richard M. Linde

Explains the underlying forces that determine current detailing standards as well as showing how and why a detail is drawn. (1-91715-X) 1977 392pp.



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AMERICA'S FAVORITE BOOK SELLER

#2

#4

#5

Literature continued from page 176

32 lights. Information is provided on luminaire support arms, base data, and specifications. Union Metal. Circle 215 on reader service card

Drafting, reproduction, and gridded media materials are described in a 48-page catalog for architectural, engineering, and related fields. Among the items are drafting paper, vellums, films and cloth, padded sketching and drafting papers, and diazo paper, films, and reproduction equipment. Dietzgen Corp. Circle 216 on reader service card

'Sources of Funding for Preservation Projects,' the seventh in a series of technical leaflets, was written by Ruth A. Lawlor, an assistant planner for the city of Troy, NY. It provides comprehensive information about 47 programs administered by 18 federal and state agencies for a variety of preservation projects. For each it tells about types of assistance, eligibility requirements, and name, address, and telephone number of the administering agency. Copies are available for \$1.50 each from: Preservation League of New York State, 13 Northern Blvd., Albany, NY 12210.

Drafting furniture, consisting of tables, chairs, and desks, is shown in a six-page catalog and described with captions. Table features include unobstructed

Circle No. 317, on Reader Service Card

open space beneath and single-release levers for adjusting position and angle of tilt. Desks have recessed drawer pulls and full-size tops, either 30" x 60" or 30" x 66". Body-contoured chairs have easy height and backrest angle adjustments. The Huey Co.

Circle 217 on reader service card

Glazed, quarry, and ceramic tiles are described and illustrated in color in a 36-page 1980 catalog available to architects. Included are mosaic stock patterns, pregrouted tile systems, trim shapes, and bathroom accessories. Applications in areas such as schools, residences, museums, churches, office lobbies, and shopping malls are shown in color. Architectural specifications are provided. American Olean Tile Co. Circle 218 on reader service card

'Design for the Disabled' is a 24-page brochure on designing special products for the disabled and the elderly. Included in the brochure are the results of a study to define special needs of the handicapped in furniture, plumbing, and hardware. International Nickel Co. *Circle 219 on reader service card*

Herculite® tempered safety glass doors and their frames are described in a four-page illustrated booklet. Information includes performance and appearance characteristics, with drawings of door design features. Frames are aluminum, bronze, or stainless steel. Glass is ¾ or ½ in. thick, with Solar-bronze and Solargray tinted glass available in ½-in. thickness. Specifications are provided for doors, sidelights, frames, and accessories such as hardware. PPG Industries, Inc. Circle 220 on reader service card

Guide to drapery hardware is a 24-page brochure that illustrates and describes several types of drapery heading systems. Detail drawings of track cross sections are included with tabular information about track length, heading styles, application, support spacing, bracket clearance, and maximum fabric weight. For a copy of the guide, write on professional letterhead to: Kirsch Co., Sturgis, MI 49091.

'Designers Portfolio Catalog' offers low-energy lighting in chandeliers, curtains, single-circuit tubes, sparkle lamp fixtures, and coffers, with and without lighting. The 24-page brochure illustrates lamps and installations in color, and includes specifications and prices. Neo-Ray Products, Inc. Circle 221 on reader service card

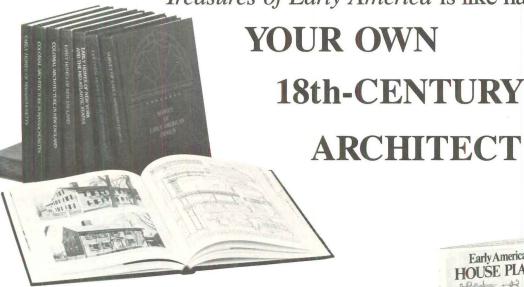
Lettering machine for in-house letter-

ing is described in a four-color brochure that illustrates the method in six step-by-step photos. Included is information about type styles and faces available and the advantages of this system over other methods. Kroy Industries. Circle 222 on reader service card

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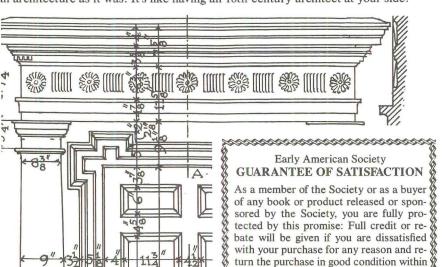
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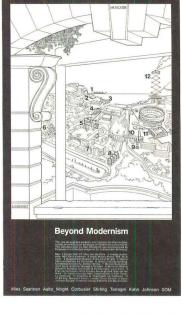
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[continued on page 182]



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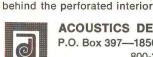




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[continued on page 184]

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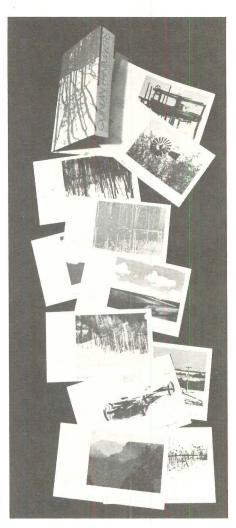


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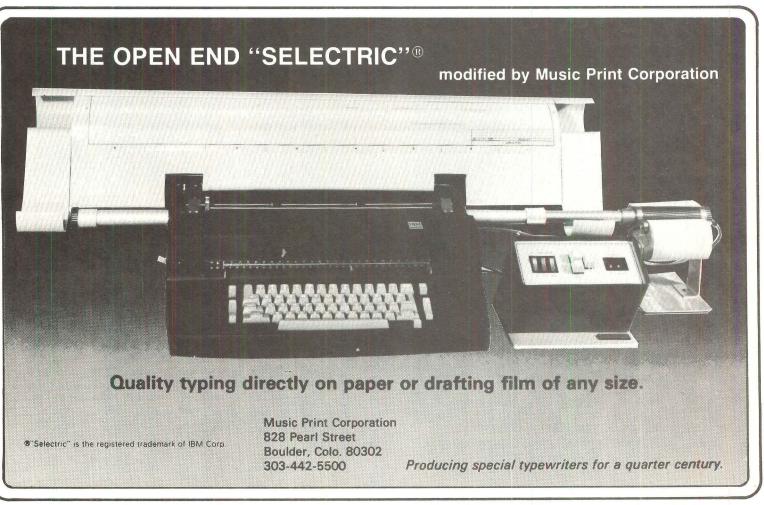
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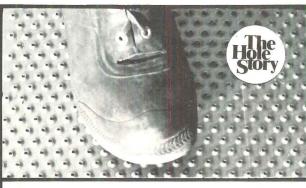
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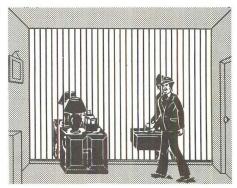
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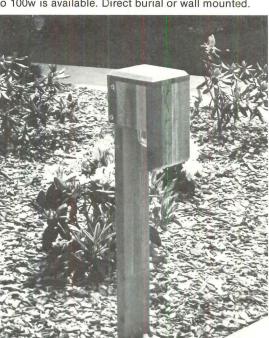
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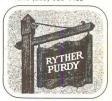
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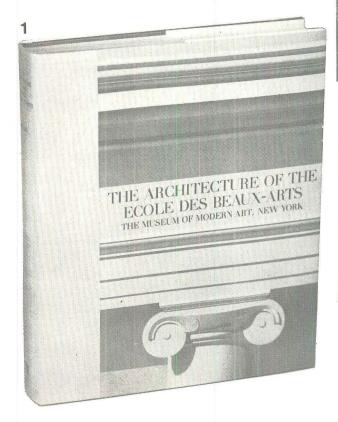
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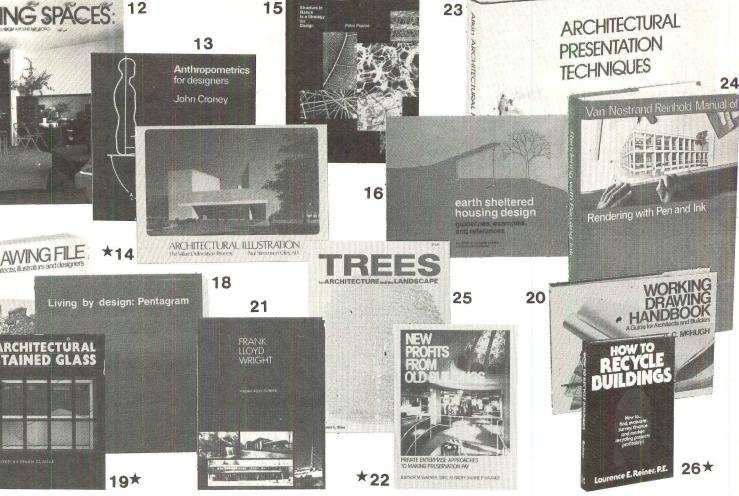
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